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His subjects are various, and of unequal value. Those of modern date are of the least importance. They are anecdotes rather diffusely told:—one, of the vicissitudes of a bust of Renier, the last Doge of Venice; another, of some relations between Salvi, the Roman architect, and Don Mauro Capellari—that Venetian monk who afterwards became Pope Gregory XII. There is also a long essay on Leopardi,—a poet, as he is called,—unworthy of more than a passing word of pity for the splenetic perversion of mind which was the counterpart of his deformed body. A chapter on the policy of the House of Savoy, with Balbo's History for its text, is an ingenious memoir of semi-political tenor. In another, the style of anecdote is pleasantly employed on records of the French pillage and restitution of Florentine works of Art. An article on "Paoli and Corsica," relating a story of recent times, of which a fair account has long been wanted, is well compiled from various sources, written in a becoming tone, and altogether gives the clearest view of an interesting episode, and of its hero, that we have yet seen.

The marrow of the collection, however, consists of older matter. It discloses in several ways a view of Italian affairs and ethics during a critical period, which will not indeed be new to those who have justly weighed the evidence already extant on this subject;—but which many, who have lightly regarded it on some shining sides only, may be startled to behold in such lively memorials. Their effect will be not the less because the author, intent on the fidelity of his picture, makes no special effort to insist

upon its moral:—indeed, in some respects, he is not wholly free from a tendency—the besetting weakness of the curious in Italian relics—to look with indulgent eyes on things for which the moral sense can have but one name,—and to forget, in the exhibition of energy or address, the evil of which they were the ministers. He has further, in all that concerns Rome and the Roman Church in general, a bias, not strong enough to amount to partisanship, or to throw doubt on his truth as a transcriber, but still so far sensible as to justify caution in weighing his conclusions on that ground. This will not be out of place with respect to his article on Galileo; which is, nevertheless, a good monograph on an interesting topic. The desire to remove some of the odium attaching to Rome, from her persecution of the Florentine astronomer, is apparent here. The author certainly succeeds in his design to the extent of proving, by documentary evidence, an incident in the case which is overlooked in the common report of it. It is proved that Galileo, not content with the scientific demonstration of his system, insisted, in spite of warnings, on carrying it into the field of theology, in order to reconcile his theory with the Biblical text, and with sentences of the Fathers:—thus giving a handle to monkish jealousy, which the Court of Rome, when appealed to, could not well refuse to lay hold of. This position—as well as the fact that his treatment was not severe, if compared with the ordinary fate in that day of trespassers on Church preserves—is fairly made out:—and if, bearing the time in mind, some instances in our own are remembered, of the charges which textual zeal has thrown upon a new science—can-dour will require some extenuation of the blame resulting from Galileo's condemnation, on nearly the same grounds which have been held within the memory of man against the conclusions of geology.

A large space in the first volume is occupied with notices of diplomacy—chiefly Florentine and Venetian, from the 13th to the 16th century. M. de Reumont (as he may be styled in this relation) attaches professional consequence to the subject; and naturally desires to magnify the office to which he belongs. He has diligently collected notices of numbers of men who were busied in missions, and employed in other ways on something like diplomatic service, during a time in which this branch of public business was in a rudimentary state; and as Italy at that time supplied the readiest negotiators, in foreign no less than in native concerns, he has an abundance of figures to chase through labyrinths of shifting and mendacious policy—and encounters among them many distinguished names, Macchiavelli's name included. The net value of his discoveries, however, amounts to little more than the fact that messages were sent, promises made, and alliances proposed without number:—the outcome of which, if tested by the actual result, in no single point appears to have been determined by the skill of the agents employed. The real motive powers—ambition, jealousy, hatred or fear—may be seen breaking their way at every moment through the web of words; and, in fact, reducing the effectual use of the publicist to the two offices of messenger or spy. Some have thought that such are at all times the sole realities in the art of the diplomatist: that no other can be ascribed to the agencies of that particular time will be apparent enough to those who bring a general knowledge of its history to M. de Reumont's special exposition. His best gleanings are from the reports of Venetian residents at foreign courts; the importance of which, as contemporary notices, Ranke had

already made widely known. Some very characteristic reports are transcribed from agents of the Republic at the courts of Spain (Philip II.), Florence (Cosmo I.), Turin (Emanuel Filiberto), Rome (Alexander VI., Cæsar Borgia, and Clement VII.), London (Mary and Elizabeth). These justify the Venetian reputation for sagacity; while they prove the prying eagerness of the State for private information.

A memorial of Vittoria Colonna relieves the oppressive feeling which is apt to attend on every faithful opening of the heart of Italian affairs during these centuries. Here at least is one graceful and luminous figure, which the eye can pursue with sympathy; admiring the lustre of genius, without a tarnish from its misuse, or the alloy of moral unworthiness. The presence of Michael Angelo raises the dignity of the scene—steeping from his austere height, with an almost feminine softness of regard, to lay his glory at the feet of the noble widow. Yet even here the "trail of the serpent" glides across the page: and cruel ambition, bloodshed and treachery, with their dire vicissitudes, are seen involving the life of the fair poetess in continual terror and change. In the world to which she was born there was no sanctuary for the gentlest and best, even, of illustrious rank:—and a truth beyond poetic art solemnizes the lines in which Vittoria seeks her only refuge, and the hope of rejoining her Pescara, in the grave!

After a glimpse of this fair vision, it would be a kind of profanity to dwell on the review of Firenzuola—the most obscene of novelists; whose pages afford no compensation for their foulness but the racy popular idiom in which his second-rate talent found utterance. Here, as in the case of Leopardi, the subject is handled more copiously than its merits seem to deserve. It is otherwise with four remaining papers,—which complete the contents of these volumes. They may be classed together as vividly illustrating, by incidents, or characters themselves striking enough to command attention, the inner state of Italy, political and domestic, at a period which it has long been the fashion to hold up to the world's admiration. It is time that history should display with more emphasis than heretofore, the actual proportions of this subject; and at least place in open light the moral aspect of the time, by the side of its brilliant display in letters and arts. Those who can find in their triumphs, in mental activity, or civil magnificence, virtue sufficient to redeem all the vices of the society which they adorned, will then at least have to make their estimate of the relative values on either side known; and the judgment, duly informed, will not be currently pronounced on the view of one seductive part of the case. To discuss this question, or to examine its direct bearing, as well on explanations of the past, as on considerations of the present and coming fortunes of Italy, would require a wider field than can be afforded here. Something has, however, been indicated in these columns, on former occasions, of the place of such inquiries in any profitable study of Italian history.

Of the four sketches, each reflecting a new shadow of this lurid scene, there are two of intense tragic interest:—one from the political feuds of the Baglione family in Perugia; the other, on a deed of private atrocity, perpetrated among the Carafa's, under the pontificate of Paul IV. (their kinsman and chief). The fate of the Duchess of Paliano in this story, however, is complicated with various court intrigues; and it was the revenge of party, not the resentment of justice for guilt, which brought her murderers to their bloody account.



The tale is full of satanic character;—the shameless vices of the Papal household—strict though Paul himself was;—the strange mixture of amorous passion and diabolic intrigue; the domestic vengeance in which the semi-Spanish training of this Neapolitan house reveals itself; the causes and manner of the retribution which overtook the actors—all is moving and impressive, but the impression is odious. Still more revolting is the picture of dissolute ambition, leading to a perfectly reckless excess of unnatural cruelty, among the Baglioni—a tale of rash and unprovoked fratricide, dictated by the meanest kind of vulgar ambition. While dwelling on such scenes as these, drawn from authentic records, amidst which a Caesar Borgia appears as no exceptional instance, but merely eminent for his ability, in crime—remembering that these are merely select examples of what was then happening in ruling families, throughout the petty states that had risen all over Italy—the significance of what they imply, as to the moral resources from which the sink of iniquity had been filled, and as to the subsequent consequences, political and social, which inevitably flowed from its pollution, will weigh heavily on serious minds; while the less reflective may merely gaze, in breathless and shuddering curiosity, on the horrors of the immediate scene.

The papers on "Burlamaqui," and on "Antonio Foscarini and Paolo Sarpi," are less harrowing. The former exhibits, in one of its most amiable forms, the irresistible love of conspiracy, and the illusions which it creates,—which appear to be native to the Italian soil. The story of the Lucchese burgher, describing his solid worth in private life; his visionary scheme for restoring his city's independence; its lamentable defeat, and the agents who severally took part in it,—while its details belong to a peculiar time, is in substance a type of much that has happened, in Italian plans of revolution, before and since, down to the present moment. In the Venetian incident, of Foscarini's execution, the interest floats between glimpses of romance and shadows of the terrible state jealousy of the Republic,—recently exasperated by the famous conspiracy of Bedemur;—Sarpi is here introduced, chiefly, it would seem, to receive punishment at the editor's hands for his anti-papal tendencies:—and is handled with a severity beyond his usually temperate method; which on this occasion has deviated into something like injustice owing to the particular bias mentioned at the beginning of this article. The notice otherwise contains some interesting particulars, hitherto little known, and skilfully combined by the author.

From this brief summary of his collections—which, as already stated, are enriched with original matter, and verified by reference to authorities, the literal text of which often alternates with the compiler's own—it will be seen that the book is no trivial "Contribution to Italian History"—but a work of considerable substance and value. Its style is not its best feature: the periods want clearness; and a certain sententious prolixity reminds us oftener than could be desired of the "Counsellor of Legation:" as if the official pen had slipped by mistake into the hand of the man of letters. This, however, is but a slight drawback on the enjoyment of a readable and attractive, as well as learned, compilation.

*The Thistle and the Cedar of Lebanon.* By Habeeb Risk Allah Effendi. Madden.

A picture of life and scenes in the Lebanon, by a native of the mountains, is somewhat of a novelty, and is interesting in proportion to its novelty. Especially is this the case now, when almost every mail brings us from the coasts of

Syria a tale of rising agitation, movements of Moslem, Maronite, or Druse, in that perplexing home of the "Asian mystery." Risk Allah writes of his country, describes its habits, manners and ceremonial life with Oriental grace and freedom, in a style at once clear, bright and musical, and with an ease which everywhere betrays familiar knowledge of the theme.

The title of 'The Thistle and the Cedar of Lebanon' is itself an Eastern fancy,—one, we must say, open to not a little good-natured quizzing. The work is biographical:—but its interest lies less in the personal details, the change of place and change of fortune of its professed hero, than in the broader views which it affords of life in the Lebanon. In our extracts, therefore, we shall not trouble our readers with the series of adventures by which the little Syrian boy of Shuwei-fat became "an Associate of King's College, London, and a Member of the Royal College of Surgeons." Suffice it thus to indicate in a line the point of departure and the point of arrival—the alpha and omega of his career so far as this is now completed.

Our extracts shall begin with an account of a piratical attack on Beyrout by Greek corsairs. We may note, in passing, that while Attica and the Morea were subject to Turkish misrule, every high-spirited Greek was either a klepht or a corsair; waging war in an irregular, but disturbing and destructive, fashion against the power which weighed on him. There was no disgrace in this to a true Greek so far as the public opinion of his own country was concerned. The corsair was a popular hero, of which this country has fortunately had no parallel examples—unless we may so consider the sea-lives of the two Princes Rupert and Maurice. The klepht was a Greek Robin Hood: a man of the people, who leaned on popular support for his safety and success. The corsair was also a hero to the fisherman and peasant. His countrymen sympathized with him in his adventures, and rejoiced in the wounds which he inflicted on the enemies of his race and creed. To return to our author.—

"It was on Palm Sunday, in, I think, the year 1827. The harbour had been deserted for some few days; there was not even an Arab boat at the anchorage: and on the eventful evening I am now describing, the eye might have vainly swept the horizon seeking for indications of an approaching sail. This, however, was no uncommon event in those days, when the commerce of Beyrout was yet in its infancy. None imagined, on retiring to rest that night, that impending danger was so close at hand. Midnight had, however, scarcely chimed, and the last occupant of the latest open coffee-house crept home to his hovel, when a tumult arose, and the night air was filled with shrieks and lamentations, mingled with the startling reports of fire-arms. There was a rush in the streets of many people running for their lives; and all the inmates of my father's household being now thoroughly awakened, ran out also, and joined the flying multitude. The Bab Yacoub, leading to Damascus and Lebanon, was open and unguarded. We fled with the concourse towards the mountains, favoured in our retreat by the obscurity of the night; nor did any think of stopping to breathe or repose till they had gained the summit of one of the neighbouring hills. Here, finding no signs of pursuit, and the clamour and report of fire-arms having died away in the distance, the frightened populace halted anxiously to await the first dawn of day which was to enable them to secure their retreat to the neighbouring villages. All were totally ignorant as to the cause of the sudden panic, but many laboured under the absurd notion that the place had been attacked by Russian troops. None, however, stopped to be better informed on the subject; but, renewing their flight with the first light of morning, each betook himself and family to that village with which he was best acquainted; and for the next few weeks the Lebanon district was inundated with the scared refugees from Beyrout. \* \*

A ruffianly horde of piratical Greeks, allured by the hopes of meeting with rich booty, had made this sudden descent upon the peaceful and unsuspecting inhabitants. They had entered the town without resistance, and once in possession of the Quai, had unhesitatingly commenced the work of despoliation. Whole warehouses were stripped—money and rich jewellery carried off—murder and every atrocious crime, the offspring of villany, had been perpetrated. To secure the gold coins and jewellery worn by the women on their heads, wrists, and ankles, the wretches never hesitated to make use of the knife; and earrings were wrenched forcibly from the ears of the hapless victims. When the pirates were satiated with plunder, they broke and destroyed what was left; and then, setting fire to different parts of the town, they betook themselves with their booty to their boats, and thus disappeared."

A Syrian who has personally suffered by the Greek freebooters is not likely to reason calmly on the subject of the corsair:—any more than a man whose son has been killed by lightning is likely to comprehend the beautiful and beneficial action of electrical currents. Deeper questions are involved than those which lie on the surfaces of the argument. An historical inquirer, remembering the fixed antipathies of religion and race, and seeing in the Peloponnesian Greeks the direct descendants of those armed bands of priestly warriors, organized by Christian Europe in the most impregnable places of the Mediterranean,—at Rhodes, at Cyprus and at Malta,—will pause before he includes them in one broad act of unqualified condemnation.

Leaving correction and controversy, however, let us drop down into the gardens of Damascus, and look about us with our Syrian guide.—

"Damascus, like most Eastern towns, has nothing to boast of in the outside appearance of its rough unwhitewashed houses. Its streets are narrow, dark and intricate—crowds of people—caravans of camels—mules—and troops of donkeys—are all perpetually on the move, though not with that rapidity of locomotion so striking to a foreigner on his first visit to London. The stranger is struck dumb with amazement and disappointment. He has heard so much and he sees so little, that his first exclamation is sure to be, 'Can this really be Sham-al Sharif?—the much-praised Damascus;—the so-styled paradise of the East!' Yes, stranger, this is the justly celebrated Damascus; but the secret cause of your amazement lies hid as the kernel in the shell of a nut, the outer surface of which is the walls of the houses, while within lies concealed the sweet kernel. Open the street-door of rough and unpolished wood; and after carefully closing the same, as if by magic, the whole train of your thoughts and your discontentment will be diverted into another channel, and you will be struck with surprise and admiration, as the hidden beauties of the city will then burst upon your view. The same may be said with regard to the ladies of Damascus, notoriously the handsomest women in the East.—Hours, whose bright eyes have afforded an endless theme for the poet's song! Forms carefully enveloped in white and coloured *scarfs*—features muffled up and completely disguised by hideous black veils! That man must needs be a magician who could identify his own wife or sister from amidst the herd of ghostly figures continually flitting to and fro in the streets; though now and then some Eastern *akruti* (coquette) may even here be found silly contriving to allow the light of her sparkling eyes to beam through this dark screen. Here also is the same mystery, and the beauty lies concealed within the outer shell. Now standing in a spacious quadrangle, exquisitely paved with marble, we take a hasty survey of all around us. In the centre is a square basin of clear crystal-like water, in which gold and silver fish are playfully swimming about; and in the middle of this *birket* a fountain continually throws its sportive jets to return in showers of pearls upon the many pretty little flowers that are planted round the borders. An arcade supported by elegant columns, runs round three sides; and the fourth side of the quadrangle is occupied by the lower apartments of the house. The *cornia* (or cornices) are all ornamented with Arabic inscriptions, both in poetry and



prose, being invariably Scripture texts. In little *fistakiares*, or *parterres* walled in with marble slabs, a few choice orange and lemon trees are carefully cultivated; and it is difficult to say whether the sweet odour of their blossoms is not rivalled, or even surpassed, by the delicious fragrance of the roses and rich *Baghdad ful* (or dwarf jessamine), which so thickly cluster about their roots. Of the interior of such a house no one could have given a better idea than did his Excellency Mahomed Pasha, the late ambassador to the court of St. James's, who happening, during his residence in London, to give a ball, fitted up some of the apartments so as to exactly represent the interior of a Damascus house. These rooms were the leading topic of chit-chat among the fashionables of London for many weeks afterwards."

From the gardens we proceed to the fair inhabitants. Here is a young Damascene, worthy to have been painted by the Pilgrim whose wanderings are in search of Beauty.—

"We will first describe the daughter of the host; a very fair specimen of her sex in Damascus. Her eyes are beautifully dark, her eyelashes, eyebrows, and hair, of a glossy jet black, the latter tinged with *henna*, hangs down her back, and reaches nearly to the ground in a succession of plaits, each terminating with black silk braid, knotted and interwoven with various sized golden coins, her features (excepting the eyes) are small but compact. The nose is Grecian, the lips cherry, and slightly pouting, the chin dimpled, the form of the face oval, and the complexion clear, with a rosy tint. The bust and figure are unexceptionable, the arms comely, the wrists and ankles well turned, and the feet and hands perfect models for a sculptor; yet this is one out of the many nondescript beings that we encountered, with *izar* and veil in the street. Her face and figure are well set off by the head-dress and oriental costume. On the top of her head she wears a small red cap, which is encircled by a handsomely flowered handkerchief, and over the latter strings of pearls and pieces of small gold money are tastefully arranged in festoons. In the centre of her red cap is a diamond crescent, from which hangs a long golden cord, with a blue silk tassel, usually ornamented with pearls; her vest fits tight, and admirably displays the unlace figure. In summer this vest is of blue or pink satin, bordered and fringed with gold lace; in winter, cloth, edged with fur, is substituted for the satin; and over the vest is worn a short grey jacket, chastely embroidered with black silk braid. The vest is confined to the waist by a *zumar*, in summer, of a silk Tripoli scarf, in winter by a costly cashmere shawl, and from under this a long robe reaches to her ankles, and is divided into two long lappels, lined with satin and fringed with costly trimmings. This latter robe partially conceals the *shirwal*, or full trowsers, which hang loosely over, and are fastened round the ankles; the tasty mixture of colours, and the graceful arrangement, renders the costume a perfect study."

From the Damascene in particular we pass on to view the fair Damascenes in general, and to consider their relations to the sterner sex.—

"Her walk and action are as graceful as her figure and face are prepossessing; but beyond the *naam* (yes) and *la* (no) of conversation, you can seldom get a word from her unless you are a very intimate friend of the family, and then these young ladies are as fond of a little romping or quizzing as their more accomplished and more elegant sisters of the North. It is a mistake to imagine that the natives of the Turkish empire are wholly excluded from any friendly intercourse with the women of those countries, a tale which has gained credence and been perseveringly maintained by travellers, few of whom have ever had an opportunity of testing the truth of the report by personal experience. Amongst the higher classes of the Greek persuasion, in particular, every freedom exists indoors; young ladies not only show themselves, but, after serving the guest with coffee and sweetmeats, they will seat themselves on the edge of the divan, and soon manage to join in the conversation. This state of freedom exists to a greater or less degree till the young girl is betrothed; then it is not considered decorous that she should be present whenever her intended bridegroom visits the house, neither should she hear his name mentioned. Even amongst Turks, and more especially

in the villages and smaller towns of Syria, the young Mahomedan sees and converses with the future object of his love until she attains her eleventh or twelfth year; she is then excluded from the society of men; but womanhood has already begun to develop itself in the person of the girl of ten or eleven years old in these climates, where they are oftentimes wives and mothers at thirteen. Hence love exists between the young couple before the destined bridegroom urges his mother to make the requisite proposals of marriage. He loses sight of his lady-love as soon as she enters upon womanhood, though he may, by means of a third party, catch an occasional glimpse of her features as she passes to and fro, strictly guarded by matrons and old duennas; but not a single word or one bewitching kiss can the despairing lover hope for until she is brought home to his house, his lawful consort and partner for life; then, and not till then, commences the great seclusion of the ladies of the Turkish harem."

On this subject Risk Allah never tires of writing, or the reader of reading. It comes up again and again, *à propos* of anything and everything. We fear that our Syrian medico is a little given to confidences on things delicate or forbidden. Here is a story which is the very thing for a morning gossip.—

"At this time, several British officers were travelling over Syria in all directions on diplomatic missions. These endeavoured to ascertain the exact capabilities of every town and village, as regards the number of men that could bear arms; the number of cattle, horses, etc.; the arms and quantity of ammunition, and the proportion that the Moslem population bore to the Christians. Of these gallant officers, one was sent to Damascus, and whilst residing there, he was very much captivated by the beauty of the Moslem ladies. On first arriving, this gay Lothario was well received by the grey-bearded authorities; but soon he lost caste; reports and complaints were of every-day occurrence; this white stranger would persist in making love to the Moslem ladies, and the Moslem girls would persist in making love to him. This was a dreadful state of affairs; but this was not all, for even the old Armenian patriarch was roused into wrath by discovering that a timid little Armenian girl was actually head-over-ears in love with the feather-crowned stranger, or rather with his money. There was no standing this. The people said it was a crying shame, and reported it to the Cadi; the Cadi complained to Nedjid Pacha; and the Pacha, who was one of the old school, and a right down Frank hater, complained to the Commander-in-Chief of the English forces at Beyrout. The Commander-in-Chief sent several officers up to Damascus to investigate the case, which was tried in open divan before the Pacha, who summoned such as had charges against the gallant officer to appear before him. The charges brought against him were twofold. First, that he had endeavoured to subvert the minds of the people from rendering due homage to Ottoman authority by asking them such significant questions as, for instance, If the English were to lay siege to the country, with which of the powers would you side? The second charge was, the heinous offence of making love to some score of Turkish damsels, besides the Armenian lady in question. The first charge was thrown out as frivolous, absurd, and annoying; the second was fully proved. I acted as *turjuman Bashi* to the court of inquiry, and from the circumstance of the gentleman being in a foreign land, I was naturally disposed to lean rather to the side of the Englishman. The Mahomedans observed this, and were very spiteful against me. The result of all this was, that the military gentleman was advised to leave Damascus; but he, availing himself of a moonless night, put a termination to the whole affair, by starting off for the sea-coast, carrying away with him a fair young widow, who had captured his heart by her dancing, and to whom he was ultimately married; and, for aught I know to the contrary, they are to this day a very loving and happy couple. Strange to say, neither understood a word of each other's language, and it would appear, from this example, that words are not necessary where such expressive things as eyes and flowers are brought into play."

Certain chapters are devoted to a formal de-

scription of Syrian life—a life abounding in ceremonial customs, infinitely graceful, ancient, and picturesque. We know of few books in which the Eastern atmosphere is so preserved,—in which the daily routine of the household and the feelings which surround and impress their character on the march of domestic events, are so nicely indicated. Polygamy naturally occupies some share of attention; and in spite of the hints and hopes expressed in the following paragraph, we are not sure that our Syrian does not regard the patriarchal institution with great respect.—

"I may here be permitted to say, that I trust many of my fair readers will, after perusing this, feel convinced of the binding and solemn nature of the marriage tie amongst Christians in Syria. I have been continually asked by ladies the number of wives I left in Syria (I may here publicly state that I am not a married man, though I fervently hope some bright day to crown my earthly bliss with an English wife)—they seemed quite incredulous on my informing them, that only one is permitted by our religion—that we are not Mahomedans—that religion alone admitting of four lawful wives, besides concubines; but I can confidently assert, that the greater part of even these have but one wife. Possibly, in default of issue, another may be taken—this, however, is the exception, not the rule; and though polygamy has existed to a greater or less extent in the East since the days of the Psalmist David, and his son, the wise King Solomon, still where it is mostly practised now-a-days is amongst the wild Arab tribes, south of Gaza and the Nossairigh. Of these latter I have known an instance of a man marrying two wives on the same day, both young maidens, from different villages. But amongst the Turks the practice is anything but prevalent; in proof of which I may quote, as instances, the late Grand Vizier Ali Pacha, the former one, Reschid Pacha, and Cabuli Effendi, the present talented Secretary for Foreign Affairs, and most of the leading Turkish gentlemen who have resided in Christian countries, all these have but one wife."

We need not quote any further, though we have marked many other picturesque and enticing paragraphs. The reader will see that here is a genuine book, so far as its descriptive scenes are concerned, written by a man who knows his subject, and is capable of writing on it with fluency and ease.

Poetics: an Essay on Poetry. By E. S. Dallas. Smith, Elder & Co.

THIS work, as its title implies, is an attempt at a science of poetry. Since Aristotle wrote his "Poetics" men's ideas as to the nature of poetry have undergone a change corresponding with the increase of the materials from which a theory of poetry is to be drawn; and Mr. Dallas's book is an attempt to organize these ideas into something like a system. "To discover the laws of operative power in literary works," says Dr. Whewell in his Lecture on the Great Exhibition, "though it claims no small respect under the name of Criticism, is not commonly considered the work of a science." Mr. Dallas, admitting the truth of this statement, seeks to fill up the blank which it indicates as existing in the present range of our sciences,—and to drive, as it were, a straight furrow through that extended chaos of critical opinions which is furnished to his hand by our Magazines and Reviews. The very fact, he thinks, that criticism as practised in these quarters is now something far deeper and richer than it used to be, renders the want of some consistent system of critical principles more obvious and lamentable.

In the performance of his important task, the very ambitiousness of which is creditable, Mr. Dallas has had all the success that could be commanded by much native power of thought, extensive literary culture, and a training in the art of systematic investigation acquired under the academic discipline of so eminent a master

as Sir William Hamilton. We do not think, indeed, that as a treatise on poetics the work is either complete or satisfactory as far as it goes; and, in particular, we think that the author has rendered some portions of his book more meagre than they might have been by too rigorous an adherence to a kind of *a priori* method, which seeks to deduce the laws of poetry from certain pre-assumed laws of the human mind, and too little reference to concrete examples of the poetic art itself. This, however, is evidently done designedly; and it is one of the things which give to the work a peculiarly interesting character. At all events, there is no intelligent reader but will find himself delighted with the numerous deep and lucid observations which occur in the course of the volume, and with the ingenuity with which the author works his way through the most difficult questions, and links together the most remote analogies.

Distinguishing between *Poetry* or the poetic mode of thinking, and *Poesy* or the art of poetic expression, Mr. Dallas seeks for a definition of the first. Regarding previous definitions of poetry, he says:—

"It is remarkable that two of the world's greatest thinkers, Aristotle and Bacon, have defined poetry not in itself, but by its accidents; the former laying stress on the fact that it is imitative and truthful, the latter on the fact that it is creative or feigned. And yet how thoroughly these are accidental is herein shown, that while Plato, in his *Banquet*, and by the mouth of Socrates himself reporting the words of an inspired prophetess, declares poetry to be a creation, nevertheless his grand objection to it in another work is, that it is but an imitation at third-hand. Circumstances equally accidental enter into other definitions. Were a man to explain anger by saying that it is a box on the ear, his description would be as good and of the same kind as many of the definitions of poetry. Simonides among the Greeks, for instance, and Darwin among ourselves, make poetry word-painting. Now, although word-painting be very often the means of awakening poetic feeling, it is no more essential to that end than a blow, far less a blow on any particular spot, is needed for anger; and as one man waxes wroth when another in the same strain is unmoved, so what is poetry to one mind is not to another. Therefore we are not to ask what are the things that give birth to poetic feeling, which would be as idle as to reckon up all the things that make one angry; but we have to determine that state or mood of the mind called poetic. The definition must put no school beyond its pale; it must ban neither the Greek, nor the Gothic, nor the Asiatic; it must open its arms to all poetries alike, dramatic, epic, lyrical; and it must apply to every variety of poem, whether glowing with all the colours of Shakespeare, or naked as from the hands of Crabbe."

In the search after the required definition Mr. Dallas takes as his clue the fact, that all theorists about poetry, however different their theories, have uniformly agreed in one thing respecting it,—namely, that it is, or gives, *pleasure*. He, therefore, devotes his first book to an inquiry into the nature of pleasure, which he ends by defining as follows:—"Pleasure is the harmonious and unconscious activity of the soul." With this definition in his hand, he goes forward to the second book, in which he considers the nature of poetry regarded as a particular kind of pleasure. But *what kind*? This question is answered in a passage which shows also to what school of metaphysics the author belongs.—

"All the objects of our thought are twofold,—they are real, or they are ideal; they are either presented to the mind, that is, known immediately, or represented, that is, known mediately. There are two realities which man is permitted to behold, a spiritual and a material, God and nature; into the former of which he has insight by means of the higher reason or spirit, and into the latter through sense. As the ideal depends for its existence, so manifestly it must depend for its character, upon the thinking faculty; and as thought is evolved from two opposite poles, the one called Imagination, the other called Under-

standing, ideal objects, although they are often the selfsame, yet, because they are viewed upon different sides, are divided into two classes, the one called images or representations, the other concepts or notions. Hence, in all, there are four kinds of pleasure, founded on the knowledge apprehended by Spirit, by Sense, by Imagination, and by Understanding."

Poetry, then, is one of these four kinds of pleasure,—it is imaginative pleasure, pleasure in that species of activity called imagination; or, expanding the definition fully out, "*Poetry is the imaginative, harmonious, and unconscious activity of the soul.*" This definition is amply illustrated in three chapters in which the author treats successively of the "law of imagination," the "law of harmony," and the "law of unconsciousness."

Book the third is devoted to poesy, or the art of poetry. The first part of this book, which is a classification of the kinds of poesy, is, in our opinion, the ablest and most ingenious portion of the volume. It opens thus:—

"In a letter to Sir William Davenant, Hobbes makes the remark, that as philosophers have divided the universe into three regions, celestial, aerial and terrestrial, so poets have divided the world into three correspondent regions, court, city and country,—whence have proceeded three kinds of poesy, heroic, comic and pastoral. This division will be better understood, if it is remembered that, about the same time, he published in his *Leviathan* a table of the sciences, amongst which he reckons poesy—the *Gaya Sciencia* of the Spaniards, and, by his account, the science 'of magnifying, vilifying, &c.' The above division therefore will stand thus: heroic or magnifying poesy, pastoral or contented poesy, and comic or vilifying poesy; like an insect, divided into three parts, with a sting in the tail. Like an insect also, he gives poesy six legs to go upon, a narrative and a dramatic leg for each division; so that magnifying poesy has the *Epos* and *Tragedy*, contented poesy has the *Bucolic* and the *Pastoral Drama*, while vilifying poesy has the *Satire* and the *Comedy*. *Paulo majora canamus*.—Of poesy there are at bottom three kinds, Dramatic, Narrative and Lyrical; Play, Tale and Song. Seldom indeed shall we meet with specimens of any one kind that are quite pure. One is ever mingling with another; whence for instance comes the ballad, a cross between tale and song; whence too the pastoral, in which all three combine. Even the purest Epic will very often take a dramatic form; the speeches being delivered not in a narrative style, that is, obliquely (He said that he did it,) but directly as in the drama, (He said, I did it.) Yet the division is very manifest. It is not so manifest, however, although equally true, that these three kinds go to form a trinity, the second begotten of the first, and the third flowing from both. For, the Epic poet and we his readers or his hearers stand in the very relation of *dramatis personæ*, his narrative being a long and the only remaining speech of a play that is otherwise lost; while again the Lyrical bard is an epic of a particular cast—one who sings the *Epos* of his own soul."

This distribution of all poetical productions under the three heads of the Lyrical, the Epic, and the Dramatic may appear common enough; not so, however, the author's exposition of the philosophical and historical grounds on which such a distribution is defensible. Fully to appreciate the ingenuity (to use no higher word) of this exposition, it must be read as a whole:—suffice it here to say, that Mr. Dallas aims at showing that the foregoing trinity of Lyrical, Epic, and Dramatic corresponds essentially with a whole list of other trinities,—as, for example, with the trinity, Future, Past, Present,—the trinity, I, He, You,—the trinity, Immortality, God, Freedom,—and the trinity, Goodness, Truth, Beauty. He also deduces from the nature of the three kinds of poetry as thus expounded the reasons why Lyrical Poetry should have been pre-eminently primitive and Eastern, Epic Poetry pre-eminently antique and Grecian, and Dramatic Poetry pre-eminently modern and

Western. To show how much shrewdness and what variety of interesting matter are bound up with this rather Pythagorean-looking disquisition, we will quote one of the more important passages.—

"That the Hebrew, the highest type of the lyrical mind, fed upon futurity, that the Greek, the highest type of the epic mind, fed upon the old time, and that each revelled in its own department of thought with a zeal and a zest otherwise unequalled, can hardly be doubted. The Hebrew lived upon prophecy, and in every thing, even in their buildings, it may be seen how the Orientals looked forward to after-ages. The prevailing feature of their architecture is its massive grandeur, its stability; they built for posterity; said Solomon at the dedication of the temple, 'I have built an house of habitation for Thee, and a place for Thy dwelling for ever.' The only exception to this rule is the Sarcenic architecture, and it is an exception that strengthens the rule; since, if need were, it could easily be shown that the slenderness for which it is noted was a true offspring of that Moslem faith which, disregarding a future upon earth, courted such a death as might ensure a future in the paradise above, amid the bowers of the Houriis. Greek architecture, on the other hand, neither mocked the eye, as did the Moorish palaces, by a seeming frailty and contempt of permanence, nor, like the heavy piles of Egypt and the East, forced the idea of strength and of futurity upon the beholder; it sought rather, by marble friezes and other sculptures embodying legends of the past, to set the hoary crown of old upon the brow of their temples. As the Greek thus dwelt in the past, as the Hebrew dwelt in the future, so the modern dwells rather in the present. This is one of those facts which are so manifest that it would scarcely be more difficult to prove them than to prove a mathematical axiom. You see a token of it in the daily newspapers; you will find a token of it in your watch-pocket. In the preface of his work on Cornelle, M. Guizot describes the French mind as ever fluctuating between the past and the future. The same is to be said of the modern European generally: his is the present life. The Hebrew looked to a golden age before him, a Messianic reign; the Greek looked to a golden age behind him, a Saturnian reign; to the Christian the kingdom of Heaven is already come. In our English, to have is to enjoy. On the other hand, the Grecian idea of happiness may be learned from what Aristotle says in the first book of *Nicomachean Ethics*, and from what is better known, the stories of Tellus and of Cleobis and Biton which Solon told to Croesus, showing that no man can be called happy until we have seen the end of him. Poor soul, he must die and his friends must see him decently buried before they can offer their gratulations. They can say He was happy, not He is happy. The Jew said neither: he could not accept the Pagan idea, and the Christian idea was foreign not only to his nature but also to his language—the Hebrew verb having no present tense. As the Jew of Houndsditch counts upon a man's reversionary wealth, so the Jew of old looked to a man's future prospects, and judged him accordingly. You trace him dogging after this idea throughout almost every psalm; talking lightly of past, hugging present misery, if only by the help of God he will hereafter be revenged upon fortune, his enemy. The drift of these remarks will be learned from the following propositions, the bare statement of which will, I flatter myself, win assent. The Hebrew and lyrical idea of a poet is that of a prophet, *vates*; he divines, he foretells. According to the epic or Grecian idea, the Muses are all daughters of Memory, and in narrative every thing is related as bygone. According to our modern or dramatic idea, the poet is the type and spokesman of his age, and by means of his art he represents every thing as present. In other words, the drama is a crystallization of the present, the epic of the past, and the lyric of the future. And as it has been shown that the Western mind inhabits the present, that the Greek dwelt in the past, and that the Oriental peers into the future, we have herein evidence that the art of romantic times is dramatic, that the art of the classical era is epic, and that the primitive or Eastern development of art is lyrical."



The remainder of the third book is taken up with special considerations relative to each of the three kinds of poetry, and with discussions on verse and imagery. By way of sample, here is a passage on English and Scottish lyrics.—

"The English have so signally failed in the lyric that you can almost count on the fingers of one hand all the songs in the English language that are worthy of the name, at least, all those written by Englishmen. The English poets, whose stronghold has ever been the drama, where truly they have outshone all rivalry, have the dramatic rage so strong that they dramatize the lyric, singing in every character but their own. Or perhaps I should say the very reverse; that it is not because of their excellence in the drama that they are weak in the lyric; but because they dread the open-heartedness of a lyric that they take refuge in the drama; not willing to sing in their own characters, they will sing for any and everybody else. However this be, it is plain enough that the English lyric is dramatic, that there lies its weakness, and that this weakness is fatal. There are drinking-songs by tectotallers who trespass in ginger-beer; love-songs by men to whom love is a jest; home-songs by bachelors who live at their clubs; work-songs by the veriest idlers; hunting-songs by those whose noblest game have been rats and mice, and such small deer; war-songs by gentle ladies; sea-songs by landsmen who get sick in crossing a river; matin-songs by sluggards who never saw the sun rise; vespers by good fellows to whom evening is the beginning of the day; mad-songs by men who are never in a passion; and sacred-songs by men who are never in a church.

Scottish lyrics, on the other hand, express the genuine sentiments of the individual singer; and hence their superiority. The Scottish poets have not been afraid to commit themselves by a show of feeling; the English poets have. Even of such a public virtue as patriotism the Englishman is often very slow to make confession; and yet no one is prouder of his fatherland. After the manner of Balaam the son of Beor, he gives a blessing to nations that he cordially hates; and his love for England gushes forth in words of reviling, if not in some dreadful malison. 'England! with all thy faults, I love thee still,' says Cowper; and then he goes on to enumerate her faults, without mentioning a single excellence, only hinting at English mind and manners; still, he says, as though it were a hard job, he will manage to love his country. How truly English! and how different from the 'Rule Britannia,' of Thomson; from the 'Ye Mariners,' of Campbell; from Scott's burst of enthusiasm when addressing the 'Land of brown heath and shaggy wood'; from Beattie, even from Byron, at least when he sings of Scotland, and above all, from Burns! The songs of Burns owe their success to this egotism, this personality, this outpouring of the inmost soul which the English avoid as they do the confessional."

We will not follow the author into the fourth and fifth books of his work, which are devoted to supplementary considerations relating to the character of the poet and to the worth of poetry,—as these seem to us to be the least valuable portions of the volume. We have quoted enough to show that the work is one of no ordinary merit, and that it combines in a remarkable degree the qualities of wit, polish, and pleasantness with philosophical depth and analytic power. We might, if criticizing it more at large, take exception to some of its doctrines, as well as to certain peculiarities in its style,—which is sometimes, we think, of that affectedly quaint kind that arises from too strenuous a desire to go back from our pools of modern Latinism to the "wells of English undefiled."

*The Exiles.* By "Talvi." New York, Putnam & Co.; London, Low & Co.

"TALVI," as we believe our readers are aware, is the anagrammatic signature adopted by a German authoress, married to an American Professor, and residing in the United States. This tale of 'The Exiles,' she tells us, is addressed to her countrymen and countrywomen, in whose minds emigration seems to have rooted

itself as a healing measure:—by resorting to which all European miseries and maladies can be flung off;—by which freedom of breath and motion is to be assured to all generous spirits fettered by home misgovernment;—by which all restless minds are to be led to precisely that field of activity which shall yield a day's congenial labour and an evening's sweet repose to the labourer, however peculiar his views, or the calling in which such views are to be wrought out. Those who have followed the history of emigration know that, however valuable be its provisions to the man of thews and sinews, to the merchant, to the engineer, to the farmer—such havens of peace and homes of fruition do not certainly await the man of intellect—the man whose faith is lofty but vague—the man whose mind has been unsettled by discontent in the old world, without his having studied or mastered those practical remedial measures by which patience, self-sacrifice, clear-sighted energy, win good gifts for home, country, and kindred.—As we offer these remarks, we recollect the revelations made in that painfully interesting biography, the Life of Dr. Follen—one of the most distinguished among the German political refugees who have found shelter in the New World, and by universal report, one of the most amiable and noble of men. There are few disclosures in literature more touching in their sadness than the record of that exile's fortunes in America. Wherever he settled himself, with some hope of working out his vocation, and of securing an honourable independence by preaching and teaching, he seems hardly to have reposed a month ere he was bidden to "be up and gone." For one set of neighbours he was not orthodox enough—for another congregation he was too learned—for the third he was too outspoken on the subject of slavery—for the audacious he was a restraint, because of the simple purity of his morals. Nothing that he touched prospered; in no community was he allowed to take root;—and in spite of his contracting family ties, and in spite of his attracting the affection and confidence of many of the finest spirits of his adopted country, we find that hope deferred, and rest denied, drove even one so equable, resigned in spirit, and simple in his expectations, into a passion of *nostalgia*, that could hardly, we suspect, have been finally assuaged by philosophy:—had not a sudden and fearful death cut short all labours and passions—and stilled the aching of his heart for ever. That emigration—immense as are its bounties—unspeakable as is the relief which it affords to our old overpeopled worlds—is, we repeat, too superstitiously believed in—too empirically tried as a remedy by all sorts and conditions of men, every week's experience reminds us: and it may have been in part to illustrate this truth, that "Talvi,"—a German lady by birth, an American citizen by marriage, has written this tale. Viewed in this light, it is full of national portraiture and mournful instruction. Its writer has not been altogether able to resist the romantic tendencies of the German romance, as the relations betwixt Franz Hubert and Alonzo Castleton, and the dismal issue arising from a no less romantic concealment of the relations, will sufficiently prove:—but the vanity of immoderate expectation, the high-mindedness of patient forbearance, are both indirectly inculcated by her tale of warning—also the certainty of trial. While "Talvi" assures us that her German heroine, Clotilde, was contented in the country of her adoption, and blessed in her husband—a German political agitator, whom she had chosen for herself, and married immediately on his release from prison—she shows us in detail scenes and feelings which it is difficult to reconcile with this wholesale felicity. Being

wrecked on the shore of the Land of Promise, Clotilde is for awhile separated from her lover, and is entertained by the family of a slave-owner. This gentleman has two daughters—the free-thinking emancipationist, Virginia, the devout and sectarian Sarah. The blight of the "peculiar institution" on both, and Clotilde's embarrassed restraint betwixt their conflicting opinions, confidences and purposes, are pictured so as to produce an impression of failure, fear, mistrust, and discomfort, which seems painfully real, and not like the atmosphere of the emigrant's *Utopia*. When, at last, Clotilde is permitted to rejoin her betrothed, and to marry him, her domestic happiness is by no means shown as complete. The accomplished and refined woman, trained in an old-country home, finds her heart and her temper naturally (however unreasonably) tried by the novelties which present themselves in her household arrangements. On settling themselves in a part of the country where few emigrants had come,—

"If they passed a house, and, perhaps, saw the farmer standing at his door, Hubert would stop and inquire, after a 'good day, sir'—Do you perhaps know of a capable girl, who would be inclined to live with us and do our work?" This question was then, after the Yankee fashion, answered by another question. The man would look at the foreigner, whom he knew by his speech, for a while, after returning his salutation. Then he would take up a piece of wood from the ground, pull a knife out of his pocket, and, beginning to whittle, would ask: 'Got a large family?'—'Only man and wife,' Hubert would reply. 'So you know one?'—'Keep boarders, perhaps?'—'What wages d'ye you give?'—'Can't the young woman do the work herself?' Through the purgatory of these and other questions our friends had to go at least ten times, and often only to hear the final answer, 'No, I don't know of none.' Sometimes, indeed, they were told, 'Yes, at the west end of the village, or over the bridge, a mile from the Baptist church, when you turn to the right, there's a gentleman, whose daughters sometimes live out. You'll know it by the shop. He's a Blacksmith. The oldest's in Boston. I guess the second's at home just now. She can bake good bread, and can do washing, too, as she's strong. Perhaps you can get her?' or, 'Well, Moses Goldsmith's got several daughters; he might spare one, for the old lady's quite spry yet. Perhaps one of the young ladies would make up her mind to live with you for a few months.' And finally, a pretty, skilful girl of twenty-two did make up her mind, after hesitating and looking at her mother for a long time, expressing the fear that she wouldn't be able to satisfy a 'foreign' lady, and promising to think about the matter. Persis Wheeler—so she was called—had never yet lived out herself; but her two older sisters were in Boston, one as cook, and the other as chambermaid. The last time that they came home on a visit, they had worn the most beautiful dresses, and thrown poor Persis, in her shilling-calico Sunday dress, entirely into the shade! Susan, the cook, had shown her a card-case of tortoise-shell, inlaid with mother-of-pearl, that she used to carry when she had her afternoon and went out, just as the young ladies did when they went out to make calls. It had only cost her the wages of two or three weeks. And Mary Ann, the chambermaid, was a church-member. She had brought home whole packages of tracts and Missionary Heralds, and saved a large part of her wages for contributing as much as she could towards advancing the cause of the Lord, and spreading the Gospel. Poor Persis had neither money for buying nor for giving away. When, therefore, Clotilde urged her kindly, and promised her a dollar and a half, i.e. full city wages, a week, she could not resist any longer. 'She only,' she said, 'wanted to get fixed a little first; the young man there,' she added, pointing to Hubert, 'might come for her with the carriage day after to-morrow.'—Clotilde replied, with a smile, that if she could not find the way alone, and get her things over herself, she would send the boy for her on the day appointed. This was done. But Clotilde was quite alarmed, when Eli drove up with a gaily-dressed lady instead of a cook. It was



Persis Wheeler in her best Sunday clothes, in which she hoped to make a better impression than in the Cinderella costume in which Mr. and Mrs. Hubert had surprised her the other day. She wore a white dress, and a string of blue glass beads around her throat, a blue silk mantilla, lined with yellow calico, and around her straw bonnet a wreath of artificial roses. Fortunately, she had brought along a working-dress in her bandbox, and in this she soon presented herself to Clotilde ready for work. The latter soon saw that her mother had brought her up to it, and that a quick, skilful girl had entered her service. Persis had soon prepared several palatable dishes. "Dinner'll be ready right away," she said to Clotilde. "You can just be setting the table. Or shall the coloured boy do it?" "He has to attend to the stable," replied her mistress, "and I do not like to employ him in the house. I expect this from you, Persis. You can easily move the dinner from the fire a little until you have set the table, and we are ready." "Very well," said the girl, "and I'll set the table for three?" "For two, only," Clotilde directed, with a faint misgiving, and consequently not without embarrassment. "Only for two?—Isn't Mr. Hubert going to dine at home?" "Certainly, he and I are two." The girl's face lengthened. Clotilde, unpleasant as it was, thought it the best way to settle the matter at once. "Persis," she said, kindly, "a person that cooks or does the waiting, can hardly eat at the same table with the gentleman or lady of the house. It would be entirely improper for her to leave her seat so often; and kitchen-work and ashes prevent the dress from being as neat as desirable for persons who are only accustomed to finer work." The tears had come into Persis' eyes. She considered a while. "Very well," she said, "I don't care much about it, on the whole. Susan and Mary Ann can't do it either. I thought people weren't so proud in the country, but it's a fact, you get dirty and sooty before you know it. After all, I wouldn't like to show myself to Mr. Hubert in this trim," she added, going to the looking-glass, and smoothing her hair, "I'll fix up after dinner."—And indeed, after she had washed the dishes and put the kitchen to rights, she disappeared from the latter. "She is probably dressing," Clotilde thought, "and at tea, for which she hopes to be sufficiently adorned, I shall have a new lesson to give." But what was her surprise, when she entered her bedroom, to find Persis sitting before her dressing-table, making use of her own brushes and combs!—"I didn't bring my comb," she said, in excuse, "mother needed it for my little sisters; and my brush is all worn out. You've got such a quantity, big and little! And Mr. Hubert," she added, without turning around, and continuing to look in the glass, otherwise she must have noticed the expression of Clotilde's face, "Mr. Hubert has got his own combs and brushes too, just as if he was living in another house, and wasn't your husband! Excuse me, I have taken some of your hair-oil, too; my hair is rather stiff. How do you manage to keep yours so smooth?" Susan said—

But we must come to the conclusion of these domestic trials.—

"This unpleasant connexion at length came to a rupture, when, one evening, Persis deemed herself entirely too much offended. The lawyer who had acted in the sale of the farm, had yet a little business to settle with Hubert, and drove up to the house one afternoon. He was a lively, agreeable man, whom Clotilde politely invited to stay to tea. He was the first guest whom they were to entertain here. Persis came in with the tea-things, neatly dressed; she bowed to the stranger, and he returned her salutation. Hubert continued the conversation, and although the girl busied herself about the tea-table for some time, no further notice was taken of her. But when Clotilde, after tea, went into the kitchen, she found Persis in tears, with her bundle and bandbox beside her. "Mrs. Hubert," she said, with offended dignity, "I'm going away to-morrow morning. You must let Eli take me home. My week is just out. I can't stand such treatment any longer!" "What is the matter?" asked Clotilde, in surprise. "What has happened?" "Mrs. Hubert, wherever I've been, I've always been introduced. But neither you nor Mr. Hubert think it worth while to introduce me. How can Squire Powers know whom he's got before him, if you don't introduce me to him as Miss

Wheeler? How can he say a word to me, when he don't know how to address me? I know his son Nat; I danced with him twice at John Thomson's quilting. And now, what must he think of me? Mustn't Nat believe you despise me, when his father tells him he saw me here, and you didn't even introduce me to him?"—Clotilde, tired of the matter long ago, suffered the offended fair one to go."

The above are small and sordid sorrows, we grant, and the triumph and hilarity announced more than once by Miss Martineau's heroines on their being favoured with a prospect of scrubbing, scouring, cooking, and doing all that less cultivated people usually do better, may be the emigrant's "real wear."

Nor does "Talvi," we suspect, paint with "a dark brush," in pointing out how the life of the German idealogue, Franz Hubert, lost itself in contented indolence, in a country where the worker is more wanted than the thinker, and where all the precious acquisitions of the student's youth became dull for the want of "iron to sharpen iron." The unpractical dreamer at home will continue to be the unpractical dreamer abroad: there, it is true, in most respects permitted to dream in freedom,—but, also, sometimes in silence and solitude,—having cast in his lot among a busy and miscellaneous people, who have neither faith, leisure, nor intelligence to entertain his dreams. Here is a trial for all honest-hearted, serious wives: with our Clotilde, however, it is soon and sadly ended. Her husband loses his life in a duel. The shock causes her death also. On her death-bed she is watched over by her old aristocratic German guardian and lover, who had dissuaded her earnestly from emigration,—who had wooed her in vain,—yet, who hearing of her losses and crosses, follows her over the sea, and arrives in time to comfort her in her last moments.

For the benefit of those who are indisposed to consider "The Exiles" as we have considered it, with reference to the meanings and morals which it contains, the tale may be commended as a work of amusement, full of lively glimpses at manners. How it will be received in America—or in Germany—is another question.

*Dramas of Calderon.* Translated from the Spanish. By Denis Florence McCarthy.

[Second Notice.]

In a former article attention was called to some of the main ideas and modes of life on which the Castilian stage rested. On this groundwork, incited by the ruling passion for scenic pleasure, the best genius of Spain lavished its wealth with unexampled vivacity of invention, dramatic vigour, and exuberance of images: and to these added a grace of metrical form, which crowns the marvels of a fertility whose quick births outstripped the conception of time. The Drama, as Duran has well observed, became the symbol of all that impressed the national mind,—in tradition, in learning, in actual existence. Hence its infinite variety in subject,—hence, too, the positive local hue which coloured every subject alike. History, fable, legend; glories of religion, sovereignty, and war; the calamities and favours of fortune; great examples and deep tragedies; with whatever was grave or gay, tender, gallant, or whimsical, in courtly and common life,—all were attuned to three master tones, which made the full chord of a Spanish ideal: Honour as the ground note—Love, its major third, first and sweetest of natural concords—and Devotion, to Church and King, the fifth, or quintessence of all noble duty. The affluence of imagination thus harmonized, while sporting with every possible combination of dramatic circumstance, embodied itself, by instinct rather than by design, in a rich and peculiar form of

composition,—which we now admire as one of the few original creations of poetry. The qualities on which this character is stamped cannot be discussed here; nor would this, perhaps, in any case be necessary, since able hands have already maintained its honour, and the franchises of the romantic drama—of England and Spain—against all comers from the sterile sect of the "unitarians;" and prosaic criticism, vexed by "*ces rimeurs delà des Pyrénées*," has probably exhausted itself on anachronisms, contempt of local costume, comic and religious indecorum,—on the forbidden pleasures of lyric dialogue, musical echoes, declamation in octave stanzas, and sonnet soliloquies. For present purposes, the drama created by Lope must be taken for granted, as a "great fact," of which Spain should be proud,—in order to proceed without delay to its culmination in the Age of Calderon.

We say the Age; because, although its chief, Calderon is by no means, as many suppose, the single name in the Augustan era of the Spanish theatre. He rose above a crowd of gifted men,—many, of course, followers of his school; but there were not a few, who, like himself, were direct heirs of an earlier time; some,—as Moreto and Rojas,—who owned an independent genius, and could ascend, at times, to performances which excel anything of the same class by Calderon. The latter is, therefore, not the sole dramatist of his age, far less of the entire Spanish theatre,—but he is, on the whole, the monarch of his own time;—and, in some respects, supreme over all of any period in Spain. He is otherwise remarkable; both for the singular fortune that gave his genius a field for its display,—throughout a long career—such as no other stage poet ever enjoyed;—and as instrumental, by this very advantage, in the decline of the Spanish theatre, which had begun even before his decease.

In order to estimate the merits of Calderon, we must bear in mind the progress which the stage had made, before he began to devote himself entirely to it, about the age of 25,—having been born in the first year of the seventeenth century. It is erroneous to compare his place in respect of influence on the drama with Shakespeare's—as some have done. Calderon found it already developed, and arrived in many directions at a point of excellence which he might equal, but could not hope to exceed. There remained for a mind like his certain ways only by which it could win supremacy, and mark the stage with the stamp of its own power. Whether impelled by the sure instinct of genius, or guided by reflection,—perhaps instructed by both,—he took the course in which it was still possible to distance his predecessors: by assuming a sublimer dignity and by perfecting the symmetry of his art. These may be termed the free effects of his internal genius:—an outward impulse was added by the patronage of Philip the Fourth, whose passion for the stage desired a kind of gratification in scenic display which only royal managers could then command. Not only was Calderon enabled by the king to enhance the effect of his finest pieces, by gorgeous spectacle and the devices of machinery, but he was also expressly required to produce others, of which the chief object was theatrical show. In this manner his popularity

† Schlegel is, in every sense, the first in relation to Calderon; the only Spanish dramatist, indeed, of whom he knew much. Of the many Germans who have since illustrated the subject, Von Schack must be preferred, for his admirable survey of its whole compass. We regret that Ticknor, to whom literature owes so much, cannot be numbered among the more genial connoisseurs of the Spanish stage. His judgment of it is on the whole somewhat jejune and near-sighted:—his usual accuracy in details, even, is less conspicuous here than in any other part of his valuable work.

hastened the fall of the drama, by quickening a vulgar appetite for the pleasures of the eye; and his example brought into vogue a class of pieces, written for scene-painters and machinists, which reached the height of absurdity in the extravagancies of Salvo and Ocampo a few years afterwards. On the whole, the genius, modified by the fortune, of Calderon has been truly said to have given the drama the last advance of which it was capable; but at the same time to have placed it, by the means taken to this end, on a summit from which nothing but descent was possible in any direction. That such was the actual, and almost immediate course of the drama, is certain.—After the decease of Calderon (1681) not a single name of the first class appears in its history. All the illustrations of the second period—which we have called his age—had appeared, and most of them were gone, before he passed away:—Bances, Candamo, and Cañizares, in the last years of the 17th century, but feebly illuminated the sinking stage; it fell deeper still in Zamora and Añorbe; and expired in mere degradation under Comella towards the middle of the 18th century. The Bourbon Monarchy, which brought in French fashions in manners and criticism, is unjustly charged with this. The national drama gave way to the foreigner, because it had grown too weak to stand by itself. In a world of altered habits and ideas, its old masterpieces, even, lost their reality,—and its later productions were only fit to please the vulgar. France conquered where nothing was left worth defending.

In his dramas of a serious and devout character, in virtue of their dignified pathos, tragic sublimity, and religious fervour, Calderon's best title to praise will be found. In such, above all in his 'Autos,' he reached a height beyond any of his predecessors; whose productions, on religious themes especially, striking as many of them are, with situations and motives of the deepest effect, are not sustained at the same impressive elevation, nor disposed with that consummate judgment which leaves nothing imperfect or superfluous in the dramas of Calderon. Of such, on secular themes, 'The Constant Prince' and 'The Physician of his own Honour,' which Mr. McCarthy has translated, are noble instances,—representing two extremes of a large class of dramas; but the religious piece he has chosen, 'The Purgatory of St. Patrick,' a work of the poet's youth, is not the best specimen of his powers on 'subjects of devotion,' although it contains some of his most gorgeous writing.

The original feature in an admired class of Calderon's works, the Comedies of 'cloak and sword,' is the exquisite *finesse* of their composition, and the skill with which the scenic progress of an intricate plot is developed and suspended, keeping expectation alive to the last. Liveliness, delicacy, and graceful artifice make the charm of these compositions. In the best of them, besides curiosity and suspense, generous or pathetic emotions are excited with true dramatic art:—their style is generally perfect, varying between courtly ease and poetical splendour. But in others the impression is somewhat monotonous. The skill of the author in works of his last period is at times more evident than his genial power. In all, the figures want individuality, and situation takes place of character. Mr. McCarthy's remark in his Preface, that "in the Spanish theatre the characters are always the representatives of classes,"—and that, while "the man is everything on the English stage, in the Spanish he is nothing," is true of these pieces, and generally of all Calderon's,—with a few exceptions, such as the 'Alcalde de Zalamea' and the 'Tetrarca de

Jerusalem.' It is, however, a popular mistake as applied to the Spanish stage generally. To the great poets of the first period it is in nowise applicable. The pieces of Lope, Tirso, Alarcon, and Enciso abound with figures of marked individuality; and Calderon's contemporary, Moreto, in his best works, such as 'De fuera acá vendrá,' shows himself a master of special portraiture. Mr. McCarthy's choice of 'The Secret in Words' and 'The Scarf and the Flower,' as examples of Calderon's "cloak and sword" plays, is not the happiest. The ingenious verbal artifice of the former—although a mere trifle if compared with the marvellous intricacy of a similar cipher in Tirso's 'Amar por Arte Mayor,' from which Calderon's play was taken—loses sadly in a translation,—yet the piece, even with this disadvantage, cannot fail to please. But in 'The Scarf and the Flower,' nice and courtly though it be, the subject, spun out and entangled with infinite skill, is too thin by itself for an interest of three acts long,—and no translation, perhaps, could preserve the grace of manner and glittering flow of dialogue which conceal this defect in the original. 'The Fairy Lady,' or 'The House with Two Doors,' would have presented easier examples of Calderon's manner in comedies of intrigue.

Of his grand spectacle plays, no specimen is offered by Mr. McCarthy. They are truly sumptuous productions; some, as 'The Daughter of the Air,' combining the highest dramatic elements with scenic pomp,—others, like 'The Three Greatest Prodiges,' a mere canvas for stage artifice. Between these extremes, several works of mixed character, often on subjects of classic mythology, may be found,—in most of which poetic beauty, if not dramatic life, keeps pace with theatrical splendour. But none of them can be said to display merits which do not exist in a higher degree, and in the truer forms of Art, in Calderon's other works. They belong to a class the appearance of which betrays the craving of a spurious taste; and their popularity is always fatal to the genuine drama.

Great as Calderon was, he cannot, without a large reserve, be named as the greatest genius of the Spanish stage. In wealth of invention, in prodigious fertility, in dramatic fire, he is far surpassed by Lope; who also had the merit of creating the stage on which Calderon rose. The fresh natural grace of Lope's style, and his vivid conciseness in gay or passionate moments, have a living charm beyond the finished ease and rich exuberance of Calderon's manner:—while Lope excelled in some departments,—as in his chivalrous pictures of old Spain, and in a certain indescribable sweetness, and glow of gracious womanhood in his female characters,—in both of which Calderon is wanting. It has been already said that the latter was not a painter of character: his comic vein, too, was but scanty. Not only has the sunny wit of Lope, or the rich festivity of Tirso—prince of Spanish stage humour—no counterpart in his comedies:—he is even excelled in the power of moving laughter by many dramatists of the second order. Nor is he happy in his use of the standing comic mask, which is thrust into all, even into his sacred pieces; while Lope often dispenses with the *gracioso* altogether, and not only varies the figure, but makes it an essential aid to the action; in Calderon it is little better than a superfluity. In this point, indeed, he falls so much beneath himself, as to make it probable that in employing the *gracioso* he rather studied popular taste, already degenerating, than followed his own genius, which was more sublime than mirthful. He was also less fortunate than his great predecessor in the measure of his energies. Both lived long, and wrote to the latest moment,—but Lope's

very last pieces are as bright as his earliest, and bear no sign of age; whereas Calderon waned after sixty, and grew verbose and artificial as his years declined.

It remains to say a word of his style. It varies at different periods; and in his best time is perhaps the perfection of splendid elegance. His poetic vein is exuberant beyond example in its flow of rich imagery; so copious and discursive, indeed, that it seems ever on the verge of excess in passages of display,—and is apt to be indulged in these at the expense of strict dramatic propriety. Towards the close of his career, his prolixity became less spirited;† and the repetition of favourite metaphors, and the use of long narratives in place of action, amount to mannerism. Still he must be praised among first of Spanish writers—in virtue of splendid and sensuous imagination and ingenious eloquence—in the art of descriptive poetry.

These are some glimpses at least of what is essential to a judgment of Calderon's value, positive and relative. He has been—partly by fortune in his own time, partly on Schlegel's authority in later days—unduly glorified as the sole hero of the Spanish stage,—the credit of which he extended, but has no right to monopolize. It seemed but just, therefore, to point to the claims of others to an important share in its glory, since they are forgotten in most eulogies of Calderon. Much has of necessity been omitted on this head. We should have liked to speak of Calderon's debt to his predecessors in the invention of subjects,—which he, like Moreto, took freely from plays of the first period; and the striking contrast of his dramatic method with Lope's would have afforded some interesting considerations. But space is now barely left for what it is necessary to give,—a sample, namely, of Mr. McCarthy's workmanship.

He is not a close, nor always a correct, translator,—paraphrasing rather than exactly following his author. Declamatory and descriptive passages he repeats with feeling, and on the whole very well; and could he have done equal justice to the dialogues, the English reader might have owed to him a fair notion of the text of these six pieces,—a small part, truly,—of Calderon's plays: of which nearly all that he wrote have been preserved.‡ With 'The Purgatory of St. Patrick' especial pains seem to have been taken: an extract from one of its opening scenes will be welcome.—

[A trumpet sounds.

Captain. It seems  
Vessels to our port have come.  
Folonia. Let me go, my lord, since thou  
Knowest how my heart doth leap and bound  
When I hear a trumpet's sound,  
And a flush comes deepening o'er my brow,  
And my whole frame doth rejoice,  
As at a siren's voice;  
Since inclined to arms and warlike deeds,  
Music's martial clangour stirs my soul,  
So that I cannot control  
My emotion; may the fame  
Soon be mine, that ever valour breeds  
When my waited name shall run  
To the ever-glorious sun,  
Sailing on a thousand waves of flame;  
Or, on swift wings o'er the azure air,

† It was always a jest to his rivals,—who may, perhaps, have invented the following anecdote.—Phillip, it is said, was fond of having plays extemporized, in which he allotted the parts. On one occasion, the King chose 'The Creation' for the subject; himself undertaking the Supreme Figure, and giving Adam to Calderon. The poet began to extol the beauties of Paradise, and went flourishing on, until Phillip showed angry signs of weariness. Calderon stopped, asking if he had done wrong. "I have," rejoined the monarch, "in creating such an endless tasker."

‡ In his letter to the Duke de Veragua, Calderon enumerated 111 comedies.—The edition of Vera Tassis, followed by those of Aponte and Kell, contains 108.—Hartzenbusch (in the 'Bib. de Autores Españoles') has published three more, the paternity of which is not certain; and some of the pieces named by Vera Tassis—written in company with other authors—in all 118.—On the whole, we may be said to have Calderon complete:—while of his illustrious predecessors more than two-thirds of the pieces are, perhaps irretrievably, lost.



Rivalling the goddess Pallas there!—  
 'Twas but to know, I this excuse contrived,  
 If this is Philip's ship that has arrived.  
*Loquax.* Come, my lord, descend with me  
 To the white fringe of the rolling sea,  
 Which doth humbly bow its curled head  
 To this mountain, lone and dread;  
 Which, because it proudly braves  
 The sea and storm must ever dwell  
 In a lone and sandy cell,  
 Guarded round by crystal waves.

*Captain.* Come, and all your cares forget,  
 At this snowy monster's sight—  
 Like a sapphire mirror set  
 In a rich frame, silver white.

*King.* Nothing now can bring relief,  
 Nothing now can wean me from my grief,  
 Or expel that ever-torturing guest,  
 From out the burning Etna of my breast.  
*Leobia.* Is there any earthly sight more fair—  
 Can the world this miracle surpass—  
 Than to see a vessel softly gliding,  
 Like a plough the azure field dividing,  
 Or go breaking through the crystal glass,  
 With the light breeze for its willing slave,  
 Like a bird upon the rippling wave,  
 Or a fish within the yielding air?

Favourite of sea and sky,  
 It through the winds doth swim, and o'er the waves doth fly.  
 But that sight were dreadful now,  
 Full of terror and dread,  
 For the sea is altered quite;  
 And the mountain billows roar,  
 And the ocean's lordly brow,  
 Is all deeply wrinkled o'er!—  
 Neptune from his rest awaking,  
 And his dreadful trident shaking,  
 And his angry visage baring,  
 Trieth now the sailors' daring.  
 Now the storm begins to rise,  
 Howling round the starry dome;  
 All is altered in a trice,  
 Pyramids of shining ice,  
 Snowy palaces of foam,  
 All are dashed against the skies.

With the prayer of St. Patrick considerable  
 licence has been taken; but its spirit is well  
 preserved, and the translator's poetry must be  
 admired.

*Patrick.* Thou art of all created things,  
 O Lord, the essence and the cause—  
 The source and centre of all bliss;  
 What are those veils of woven light,  
 Where sun and moon and stars unite—  
 The purple morn, the spangled night—  
 But curtains which thy mercy draws  
 Between the heavenly world and this?  
 The terrors of the sea and land—  
 When all the elements conspire,  
 The earth and water, storm and fire—  
 Are but the shadows of thy hand;  
 Do they not all in countless ways—  
 The lightning's flash—the howling storm—  
 The dead volcano's awful blaze—  
 Proclaim thy glory and thy praise?  
 Beneath the sunny summer showers  
 Thy love assumes a milder form,  
 And writes its angel name in flowers;  
 The wind that flies with winged feet  
 Around the grassy gladdened earth,  
 Seems but commissioned to repeat  
 In echo's accents—silvery sweet—  
 That thou, O Lord, didst give it birth.  
 There is a tongue in every flame—  
 There is a tongue in every wave—  
 To these the bounteous Godhead gave  
 These organs but to praise his name!  
 O mighty Lord of boundless space,  
 Here canst thou be both sought and found—  
 For here in everything around,  
 Thy presence and thy power I trace.  
 With faith my guiding and my defence,  
 I burn to serve in love and fear;  
 If as a slave, oh! leave me here;  
 If not, O Lord, remove me hence!

The dialogue is the weak part of the translation. Readers who would obtain a true impression of these plays must here endeavour to conceive the effect of melodious numbers and pure diction, instead of an awkward apology for metre, with faults of language, especially in the pronouns;—as in the following altercation between two lovers.

*Clara.* Thy voice, Alvaro, oh! detain,  
 For thou, indeed, art self-deceived:  
 Which satisfactorily will appear  
 After a little.

*Alvaro.* A transaction  
 Like this, can have no satisfaction.

*Clara.* You will find it can.

*Alvaro.* Did I not hear  
 You say, that you would give to-day  
 Your hand to Mendoza?

*Clara.* Yes! 'tis so,  
 But you at present do not know  
 Unto what end I so did say;

*Alvaro.* What end?—to kill me, let me see  
 From what point an excuse you gather;  
 Since dishonour he gives thy father,  
 And my death he gives through thee.

[Aside.  
 [Exit.

*Clara.* Time, Alvaro, time will be able  
 Some day or other to undeceive you;  
 While I am constant and still believe you,  
 Your faith in me has become unstable.

*Alvaro.* Did any mortal ever yet know  
 Such a subtle deceit? you confess  
 Your hand, you said, you would give him?

*Clara.* Yes.

*Alvaro.* Will you not be his wife, then?

*Clara.* No.

The collection is opened by a Preface: there are also introductions to the several plays, and some notes, from which it appears that Mr. McCarthy is not master of all the Spanish world around Calderon nor conversant with some of his best commentators. He speaks of Montalvan as "the biographer" of Lope—whereas the 'Fama Postuma' is but a panegyric, in which a few of the incidents of the poet's life have luckily been preserved. Hartzensbusch's chronology of Calderon's works in the 'Biblioteca de Autores Españoles,' he "believes" to be "the only one ever attempted;" whereas a good catalogue, with dates, assigned on the only satisfactory kind of evidence, will be found in the third volume of Schack's 'History of the Spanish Stage,' published in 1846. There are other statements open to correction; but this would require more space than can now be spared.

In conclusion, what has now been said of Calderon and of the stage which he adorned, as well as of the praise justly due to parts of Mr. McCarthy's version, will at least serve to commend these volumes to curious lovers of poetry.

The old Spanish drama, by the conditions of its being, can neither return to the stage nor be enjoyed by careless readers:—but it will never cease to be the delight of those who prize the buried treasure of genius well enough to seek the talisman by which it must be revealed.

*The Keepsake, 1854.* Edited by Miss Power. Bogue.

AMONG the portrait-painters who illustrate this volume Mr. Buckner is in the ascendant, some half-a-dozen fair young ladies being contributed by him, also one fair young gentleman, in a black velvet doublet, who is here called 'An Amateur Artist.' But to the softness and sweetness of the "human flowers" so daintily exhibited by this courtly artist, we prefer the brilliancy of 'My Partner,' a young lady, by Mr. J. C. Naish. Here the attitude is singularly easy, and the expression of the countenance lively and intelligent. A lamp-light effect is, we presume, the one intended; and this may account for the excessive force and blackness of shadow which reminds us of a daguerreotype, or of the curious portrait of Mrs. Coventry Patmore, by Mr. Millais, which was last year exhibited in Trafalgar Square. The other illustrations are ideal heads and conversation-pieces by Messrs. E. Corbould, Weigall and Solomon, with one peasant girl, 'A Gleaner,' by Mr. Dukes,—the homely nature of which makes a welcome variety, in the midst of so many laces and graces.—The engravers, headed by Mr. Frederick A. Heath, have done their work carefully on the whole: thus contributing to make the volume, pictorially, equal to its late predecessors.—Miss Power, too, has exercised the craft of literary bouquet-maker with pleasant skill, and collected a miscellany well worth laying on a Christmas table. Her contributors are some of them more personal—not more polite—than usual. Thus Mr. Thackeray offers some lines on 'Lucy's Birthday,' dated New York, while Mr. Planché takes the field as the "pen" employed by Madame Vestris to answer an ingenious bit of letter-nonsense by the late James Smith. Further Mr. Albert Smith throws into the cauldron a fairy legend,—Madame Émile

de Girardin, some French verses on 'Ironie,'—the Editress herself, a delicately sentimental 'Chapter on First Loves,'—Mrs. Newton Crossland the tale of a 'Bride,'—and Miss Maria Norris an imaginary letter addressed to 'Addison's Ghost.' There is no lack of variety, it will be seen, in the list of subjects. Among the contributions of the "irritable race" of versemakers we have failed to find the poem such as will precisely suit the necessities of the week. Yet, though generally avoiding specification, we must remark that in 'St. Michael's Eve,' a random serio-comic ghost story, Mr. Edmund H. Yates exhibits command over free-and-easy versification so complete, that we shall be surprised if his name be not again heard of among the makers of whimsical minstrelsy.

#### POCKET-BOOKS, ALMANACS, &c.

*Punch's Pocket-Book* means to be as pleasant as it was in the earlier years of *Punch*; and, by way of starting its pictorial fun with a good air, Mr. Leech contributes an appalling vision of the *topsy-turvy* world at "the diggings," where "navvies" wear gold stirrups, and "navvies' ladies" are bedecked in the most costly silks of Lyons, made up with the most costly trimmings of a Victorine or a Dévy,—while Masters of Arts submissively play the parts of pot-boys, and misunderstood young ladies, of high accomplishments and refined feelings, serve as lady's maids to the *Glumdalcaes* of this new *El Dorado*. Mr. Tenniel's illustrating comicallies are more fantastic, grim, and serious; something far-fetched, we fear. Those who are to exercise the art of whimsy-spinning week after week, month after month, year after year, can only avoid iteration and inanity by perpetually changing their sphere of study and their circle of observation,—or else by possessing some such central fountain of humour, instinctive, deep, and rich—as is indeed rarely vouchsafed to merry men of any degree. But for these *faceties*, let it be remembered, there is a new public every Christmas, as well as the old public that refuses to be satisfied unless it has something better than the old jokes and the old grotesques. For the benefit of this new public of 1853, about to gather round the fire "under the mistletoe bough," we will treat our readers to some of the wisdom of "a single woman of the world," addressed to maidens on the look-out for mates.

"If a man wipes his feet on the door-mat before coming into the room, you may be sure he will make a good domestic husband. If a man, in snuffing the candles, snuffs them out, you may be sure he will make a stupid husband. If a man puts his handkerchief on his knees whilst taking his tea, you may be sure he will be a prudent husband. In the same way, always mistrust the man who will not take the last piece of toast or Sally Lunn, but prefers waiting for the next warm batch. It is not unlikely he will make a greedy, selfish husband, with whom you will enjoy no 'brown' at dinner, no crust at tea, no peace whatever at home. The man, my dears, who wears goloshes and is careful about wrapping himself up well before venturing into the night air, not unfrequently makes a good invalid husband that mostly stops at home, and is easily comforted with slops. The man who watches the kettle and prevents it boiling over, will not fail, my dears, in his married state in exercising the same care in always keeping the pot boiling. The man who doesn't take tea, ill-treats the cat, takes snuff, and stands with his back to the fire, is a brute whom I would not advise you, my dears, to marry upon any consideration, either for love or money, but most decidedly not for love. But the man who, when the tea is over, is contented to have had none, is sure to make the best husband. Patience like his deserves being rewarded with the best of wives, and the best of mothers-in-law. My dears, when you meet with such a man, do your utmost to marry him. In the severest winter he would not mind going to bed first."

There is a quiz on the *Rapparees* who have been among us—a "Young Lady's Dream-Book" also to fit these absurd times,—and a few "What to Avoids" on the Continent,—which, though not funny, have common-sense enough to be worth circulating as widely as possible.

Avoid all disturbances, and especially, all religious and political discussions, which are the sure forerunners of them. Avoid all cheap hotels, as they are the dearest in the end. Avoid going into churches, if it is only to turn into fan the ceremony that may be going on there. Avoid talking too much English, or expressing your remarks too freely in that language, as more English is understood now-a-days on the Continent than you may probably imagine. Avoid disparaging everything continental to the glorification of everything English, as it only shows a narrow spirit, and besides,



the standard of comparison is not always a true one. Avoid laughing at everything you do not understand, for the laugh may occasionally be turned against you. Avoid leaving your name behind you wherever you go, as the Anglican name of SMITH is sufficiently known by this time on the public monuments abroad without your needlessly increasing the circulation. Avoid condemning a language you are not acquainted with as "gibberish," as an acquaintance with that name "gibberish" would tend materially to the advancement of your own pleasures and comforts; and moreover, you should recollect that English, to the ear of a foreigner, is not the most musical language in the world. Avoid taking English servants with you—male or female—as they will only grumble all the way, will be a source of endless trouble, expense, and annoyance to you; and besides, you will have to wait upon them instead of their waiting upon you; and more than that, you might as well have left them at home, as—depend upon it—you will have no peace, or enjoyment in travelling, until you have sent them back again. Avoid as many extraordinary costumes as you can, for it has been found by practical experience, that they only excite the risible faculties of foreigners. Avoid all angry disputes with officials, or remonstrating indignantly with custom-house officers, as you will not gain anything by the process, and the chances are they will do all they can to retard you on your journey. Avoid all dinner experiments with the *carle*, as you will probably get something with a very fine name to it, but which, upon tasting, is anything but agreeable to your Britanic palate. Avoid all joking, verbally or practically, with foreign gentlemen in uniform. Avoid changing too much money all at once, as the coin that is perfectly good where you are may be only fit to play at pitch-and-toss with two miles further. Avoid taking the prescriptions of English doctors to foreign chemists, the practice being rather a dangerous one. Above everything, recollect at all times the country you belong to, and so always avoid doing anything that is likely to bring the smallest disrespect upon the name of an Englishman."

If *Mister Punch* talks as freely as of old, Messrs. Pawsey, in their *Ladies' Fashionable Repository*, are as rich as ever in sentimental rhymes by known writers, also by "Coralie," "Santillon," "Isabel," "Pole," "Lady Bird," and other contributors;—and in their liberal issue of 114 charades, conundrums, &c., by which well-regulated family circles are furnished with two puzzles a week,—until such time as Christmas and *Pawsey* shall come round again.

A more staid, instructive, and cheaper little book,—in "its twelfth year of publication," as the cover informs us, is the *Bolton Almanac and Year-Book of Local and General Information*, which, so far as we have looked, seems to be judiciously compiled.—*Letts's Diary* is known and valued, and offered, as usual, in every variety of size, to suit the convenience of individuals.—*Raphael's Prophetic and Dietrichsen and Hannay's Almanacks* need no special introduction.

#### OUR LIBRARY TABLE.

*The Origin of Printing*.—[De l'Origine et des Débuts de l'Imprimerie en Europe]. Par Aug. Bernard, Membre de la Société des Antiquaires de France. 2 vols.—In these elaborate and learned volumes, M. Bernard has honestly fulfilled the promises of his title-page. He has discussed with great patience and erudition the evidence which has come down to our time in connexion with the introduction of printing in the fifteenth century, and relative to the ingenious and enterprising men who sprung up in most of the countries of Western Europe as the propagators and improvers of the new art. We agree with M. Bernard in his definition of what may be called the true characteristic of modern printing, as distinguished from the partial approaches to the same results which were certainly known, and more or less in use, in periods much more remote than the times of Coster,—namely, that the glory of the modern art consists in the combination of a great number of small discoveries for the purpose of multiplying books so easily, and therefore so cheaply, as to place them within the reach of the poorest classes. M. Bernard's method of treating his subject is purely historical, and frequently antiquarian. But his style is so smooth and free from verbosity that his volumes are not tedious reading. The book, however, is not one which, for our purposes, admits of profitable quotation. M. Bernard is fortunate in the typographical appearance of his volumes. Printed at the Imperial Press at Paris, they are every way creditable to the state of the art in France. The type is singularly distinct and regular. Thirteen illustrative plates are included in the volumes, and we can report very favourably of the successful manner in which they are exe-

cuted. One of the plates is a fac-simile page of the Venetian edition of Eusebius of 1470, and it will not be the least good result of M. Bernard's work if it is the means of directing the attention of our present type-founders to the productions of their predecessors of four hundred years ago. We venture to say that few modern types equal in sharpness of outline, legibility, and general beauty the letter-press of the Venetian classic to which we have referred.

*Suggestions on the Ancient Britons.* Part I.—Our knowledge of the ancient Britons is woefully deficient. The accounts which we possess are meagre,—and so contradictory as to be unworthy of confidence. It is the object of the writer of these pages to throw some light upon the subject. In discussing it he displays on his own part, and demands from his reader, a considerable knowledge of history and of language. None but the learned are capable of entering fully into his speculations, —and even they may sometimes find it difficult to seize his meaning at once on account of the obscurity of his style. From the imperfect construction of many sentences, and the frequent repetition of the same thing in different parts of the work, it would almost seem as if the "Suggestions" had been jotted down in a loose way without any thought of publication at the time, and then printed off without editorial supervision. One great point which the writer aims at establishing is, the Semitic origin of the ancient Britons. To this end he institutes a comparison between the Welsh and the Hebrew languages; and we cannot but think that his zeal sometimes leads him to fancy more resemblances than really exist, and to mistake merely casual coincidences for causal connexions. He has a Hebrew etymology for all sorts of words and phrases—not excluding even slang,—as well as for the names of the most insignificant places. With the licence which he takes, there is no reason in the world why he should not have gone much further. He might as easily have proved a great deal more:—in fact, it is hard to say what might not be proved by such a method as his. Conjecture, to be of any real value, ought to be based on more solid grounds and confined within narrower limits.

*Collections of German Poetry*,—however promising, when laid before us in the incipient stage, are not entitled to more than a bare announcement that such are in progress. It happens so often in Germany that works, the sole value of which depends on their being completed, are begun, but never ended,—that it is impossible to say what the merits of such new publications may be, from a view of their commencement only. A correspondent lately made a just complaint in our columns, on this head, with reference to works of science; but this is not the only department in which readers of German are liable to disappointment,—whether by the fault of authors or of publishers, we cannot say. The beginnings of two incomplete series are now before us:—

*The German Poets' Grove*.—[*Deutscher Dichterswald*].—Berlin.—promises an entire anthology of authors, from Opitz down to Lenau. The arrangement is alphabetical, without regard to date; a plan in itself not the best for literary use, unless the confusion of periods be finally rectified by the addition of a complete chronological table;—and it is above all others one in which the parts are almost worthless, until the whole is concluded. For instance, of Voss, Wieland, and other chief names lying low down in the alphabet, nothing will be seen under this arrangement before the end of the publication. The two volumes on our table go no further than the letter A.

*Of the German Treasure of Songs*.—[*Deutscher Liederhort*].—Berlin.—here is a first number only,—without even preface or title-page. It contains some popular ditties, and the notes to which they are sung. Whenever it can be presented as a finished publication,—and not until then—an idea may be formed of what it is worth.

*Immortal Sewerage*.—*The Beer Shop Evil*. By the Hon. and Rev. S. G. Osborne.—Mr. Osborne is well and worthily known as a labourer in the good cause of social amelioration; his searching exposures and kindly suggestions having done service for many years, when there were fewer workers

in the same field than there are now. Both the papers here reprinted are of interest. 'Immortal Sewerage' deals with the questions of popular ignorance and how it is to be met. The Church of which Mr. Osborne is a conspicuous member is not spared in his righteous indignation, its pride and want of flexibility, where flexibility is most needed, are rebuked in severe language. Our author is of opinion that if the Church of England desires to reach the class of which he writes, it must lay aside its spiritual pride and adopt every means, high or humble, to that end—"use lay preaching, open-air preaching, preaching and teaching in buildings appropriate in their plain construction to this, the lowest class of our kind, *consenting to be aided in the work by Nonconformists*." We cannot doubt that Mr. Osborne is here right. High services at Westminster Abbey are of little use when the evil to be cured is the ignorance, the stupidity, the vice, the social neglects of Tothill Fields. The teacher must descend for a time to the levels of the taught.—'Beer Shops' is another able and suggestive paper, containing a practical scheme for the supersession of the village alehouse, worthy of full consideration at the hands of those answerable in their degree for village morals.

*Chaff; or, the Yankee and Nigger at the Great Exhibition. A Reading Farce, in Two Acts*.—Here is an attempt—not a successful one—to turn the interest, now excited about the Negro question, into farce and burlesque. Certainly we are not disposed to quarrel with all the author's views; and some of his hits are palpable enough. His sly allusion to the case of the Baroness Von Beck, when two foreigners are dragged off the stage by a policeman on a trumpery charge of intending to burn down London, is one at which many people may enjoy a hearty laugh,—unless, indeed, they be citizens of the town so unpleasantly compromised.

Among other works on our table is a copy of Mrs. Crowe's *Cruel Kindness*, noticed by us when brought out last season at the Haymarket, — *Macariodas; or, the Happy Way*, a set of lay-sermons, not a tale, as the title might seduce the unwary into supposing,—a collection of squibs, crackers and sermons, from American sources, under the title *Yankee Humour and Uncle Sam's Fun*,—a reprint, with additions, of Victor Hugo's travels in *The Rhine-land*, the new matter, good of its kind, being arranged in the form of an introduction for the English tourist,—Part II. of the fourth volume of the *Norfolk and Norwich Archaeological Society's Papers*, which consist of certain State Papers relating to the custody of the Princess Elizabeth at Woodstock,—a reprint of the lively and graphic account of Quatre Bras and Waterloo, by "An Englishman resident at Brussels, in June 1815," under the title of *The Days of Battle*,—a collection of interesting *Letters of Emigrants from Australia*, made by Mr. Samuel Mossman, from the newspapers and other sources. Mr. Mossman is already known to our readers in this useful field of literary activity as one of the authors of 'Australia Visited and Revisited,' and his name on the present title-page should be a pledge that the contents are authentic and valuable.—Lord Hobart has put forth an able pamphlet on the vexed question of limited or unlimited liability, under the title of *Remarks on the Law of Partnership Liability*.—The Messrs. Black have added to their series of useful Guide-books to the historical and romantic regions of Scotland, a *Picturesque Guide to the Trossachs, Loch Katrine, Loch Lomond, and the Central Touring District of Scotland, including the Great Highland Routes to Glencoe and Fort William, Loch Arve and Oban, Taymouth and Aberfeldy*, with numerous pretty illustrations by Mr. Birket Foster.—An Enquirer contributes some speculations on *The Eastern Question in relation to the Restoration of a Greek Empire*, the dogmatic tone of which ill accords with the modesty of his superscription; but by this time readers are pretty well used to exaggeration and enthusiasm on this subject.—*National Education* furnishes the Rev. J. A. Emerton with the text for an able sermon, preached at New Brentford, which is here published by request of the hearers, — *Agricultural Labourers, as they were, are, and*





established, the practice would soon spread to the Bluecoat School, perhaps to the Proprietary School, and even to some of the parochial schools. Such a practical issue of the late meeting, of the spirit there created and the aspirations there shown, would be a surer token of future success than any number of thousands of pounds subscribed. Enthusiasm, liberal unanimity, and capital are forthcoming, but without the seeds of primary instruction it may be reasonably feared that the harvest will be slight.

#### OUR WEEKLY GOSSIP.

The prospects of the literary season are, at least, varied. If the oaks and cedars of the literary landscape are not inclined to put forth leaves in the profusion common to them at this period of the year, there is a considerable luxuriance of undergrowth, —a promise, in many quarters, of literary production such as may, perhaps, supply and satisfy the demands of an ever-increasing love for light and solid intellectual fare. Mr. Macaulay's new volumes are the subject of some gossip in literary circles, and hints are thrown about which point to a change of venue in the future: these rumours, we have reason to believe, have no foundation in fact. Sir E. B. Lytton seems to be busy with the profitable task of reprinting his earlier works—having made an arrangement, says report, with the Messrs. Routledge & Co. to that end. The terms, as stated to us, are—that Messrs. Routledge shall have the right to reprint the works of the novelist for ten years in cheap editions or otherwise, on payment to him of 20,000l.—Mr. Hallam is silent.—Mr. Landor has gathered in his last fruit.—Mr. Ruskin has begun to utter his eloquence in the lecture-room.—Mr. Charles Dickens is in Italy.—Mr. Douglas Jerrold has turned his hand to politics, —and Mr. Thackeray is struggling in those shallows of introductory matter which have so often threatened the success of his best tales. From these sources the surplus of new books are, therefore, likely to run short—leaving the greater space and clearer field for those who are ready with their ventures. Beginning our survey with Albemarle Street, we have to note that Mr. Murray's prolific press is preparing, for our December reading, Mr. Mansfield Parkyn's long-announced work on 'Life in Abyssinia,'—Dr. Waagen's 'Treasures of Art in Great Britain,'—Dr. Milman's 'History of Latin Christianity,'—Dr. Hooker's 'Himalayan Journals,'—Sir R. I. Murchison's 'Siluria,'—the fourth and concluding volume of Signor Farini's 'History of Rome,'—Col. St. John Fancourt's 'Early History of Yucatan,'—a work by Mr. Charles Knight, with the attractive title of 'Once upon a Time,'—and a new library edition of the works of Oliver Goldsmith, to be edited by Mr. Peter Cunningham. The last-named writer is also, we believe, preparing a new edition of Johnson's 'Lives of the Poets' with notes, corrections, and additions. Stepping from Albemarle Street to Piccadilly, Messrs. Chapman & Hall are preparing a collected edition of Mr. R. Montgomery's works in one volume.—Mr. Hepworth Dixon's 'Scenes from the Domestic History of the Revolution,'—a new translation of 'The Divine Comedy,' by Mr. Pollock,—a work by the late Henry Southern on 'Sir Philip Sydney and the Arcadia,' and a volume of 'French Experiences,' by Mr. Bayle St. John.—Among other works which are about to issue from the press of Mr. Bentley, are:—three volumes of 'The Private Correspondence of Rajah Brooke,'—a work on 'Anatolia,' by the Author of 'Frontier Lands,'—Madame de Bury's 'Memoirs of the Princess Palatine,'—and Mr. Lloyd's 'Scandinavian Adventures during a Residence of Twenty Years.'—Messrs. Longman announce as speedily forthcoming:—Mr. Macaulay's edition of his own 'Speeches,'—two new volumes of the Moore 'Journal and Memoirs,'—and a second volume of Lord Holland's 'Memoirs of the Whig Party.'—These are only part of the new works in preparation,—but, imperfect as the list, it serves to prove a considerable amount of literary activity in various directions, and that the devourers of "all sorts and conditions of" books have a banquet before them of which the abundance and variety may agreeably atone to

the literary appetite for the absence of certain well-established dishes. Next week we may extend our survey into other stores in which the good things of the library table are in course of preparation for the market.

We have just received the melancholy tidings that the illness under which Herr von Falkenstein, late King's Librarian at Dresden, has long been labouring (a softening of the brain) is declared incurable. Herr von Falkenstein's politeness, his cheerful and instructive conversation, his alacrity in rendering the institution over which he so ably presided accessible and useful to strangers, must be remembered by many travelled Englishmen. In private life he was honourable and amiable, and his dreadful malady has placed his family in a position of the deepest distress. The extremely narrow incomes of Saxon functionaries, and the small resources left at the disposal of the King by the Revolution of 1831, cause a fear that besides the affliction of her worse than widowhood, Frau von Falkenstein may have to bear a heavy burden of anxiety for her children. We understand that a Catalogue of Hofrath von Falkenstein's large and valuable collection of Autographs has been received in this country, and that they will shortly be offered for sale.

American papers announce the death of Mr. Barnabas Bates, the founder of the *Christian Inquirer*, a paper having a high place in the periodical literature of that country. The deceased was also distinguished by his labours in the cause of free postage,—at a time when there were fewer converts to that doctrine than there are now.

The death of Sir Harris Nicolas was a loss to English History and to all who are curious in the lives of eminent Englishmen. His labours were little appreciated in his lifetime,—he successfully dedicated his nights and days to in portant inquiries,—and his contributions to the materials for our history are infinitely more important than all that Ritson (who has been so much lauded) has done for us in the same or in a different line. Sir Harris died poor, leaving (as we chronicled at the time) a widow and children to feel his loss. That loss should have been in part supplied by a pension as soon as the loss was felt. This, however, was not done,—and it is only within the present month that Her Majesty's Government has been pleased to give to Lady Nicolas a pension of 100l. a year in consideration of her husband's services to the literature of the country. "Had it been earlier—it had been kind," as Johnson wrote to Lord Chesterfield,—but still it is in time, and will lessen a domestic loss while it rewards many useful services.

The New York Crystal Palace, we perceive, is to be kept open during the winter,—a step determined by local considerations, good in themselves and favourable to the strangers who may have been denied the chance of seeing the products there gathered in the summer months. Juries have been named to make the awards of prizes—consisting of silver medals, bronze medals, and "honourable mention"—from the States of the Confederation and from European countries in proportion to the extent of the articles contributed to the Exhibition. This is fair as to principle:—and it is said that the selection of jurors has given general satisfaction in America. For rule of conduct, the Juries will adopt the general regulations of the Hyde Park competition.

Since Poetry—especially the lyrical form of it—has become a power in the State, it may be interesting to our readers to hear that a Turkish poet, Halis Effendi, has written a national Hymn, in the style of the 'Marseillaise,' which his countrymen are described as repeating with extraordinary zest and energy. Philosophers affect to despise poetry, and Plato banished the poets from his model republic; but in moments of crises like that which now shakes the Orient, it is always found that men will bear, and dare, and aspire more greatly under the sway of lyrical passion than without the exaltation of nerve and brain produced by this subtle and spiritual power. The Spartans needed a Tyrtæus. Roger de Lisle nerved the arms which beat down one after another the kings of Europe. Körner roused all Germany to action.

Becker's lyric saved the Rhine provinces,—and won for the author two royal pensions. The Revolution of '48 was effected to the chorus of 'Mourir pour la Patrie,'—and the splendid Hungarian campaign of '49 was made to the 'Kossuth March.' Our own Commonwealth was introduced by a psalm tune,—and James the Second was frightened out of three kingdoms by a chorus. Dibdin and Campbell did nearly as much for the British Navy as Nelson and Collingwood,—either song-writer certainly did more than Selden, Pepys, and all other antiquarian prosers about the sovereignty of the seas put together. It is of no small moment, then, that a native poet should have drawn from the rock those living waters of song which at once satisfy the common craving and fortify the national zeal. To those who have a merely human interest in the contest of Turk and Rus, it is pleasant to catch the voice of the Muses beside the thunder of cannon, if it be only as the expression of another and a nobler influence in the affairs of men.

Mr. Petermann has published in the Berlin *Journal of Universal Geography* a memoir, containing some particulars of the "Last Days of Dr. Adolf Overweg," one of the latest victims of African discovery. To this is appended a slight biographical note from his sister, giving little more than his age at the time of death (30), and a list, by the editor, of some journals and other papers which were recovered in a state of great confusion, and are, probably, now in Mr. Petermann's hands.

The idea of a paid lectureship, endowed and fixed like the Professors' chairs in our Universities, has received some amount of popular acceptance. Waiting the visible action of the State in this matter, the Midland Union of Mechanics' Institutes is endeavouring to raise a fund for the purpose of making such an endowment for itself.—Sir R. Peel being the first missionary in the cause. Sir Robert is about to deliver, in six several towns of the midland district, a popular lecture in aid of the fund; and it is supposed that public sympathy for the object to be attained, aided by public curiosity to see and to hear the missionary himself, will bring as much "grist to the mill" as will enable the committee of the joint Institutes to carry out their scheme. While on the subject of popular lectures, let us make a note of the fact—another instance of social approximation and of a better understanding between class and class—that Mr. Hope Scott, of Abbotford, has been lecturing to the artisans, his neighbours, at the Galashiels Mechanics' Institute.

A controversy has arisen as to the real value of the instruments offered by Mr. Lawson for the foundation of a Midland Observatory. On one side of the question are Mr. Russell Hind and Sir James South—on the other, the Committee and its counsellors. It is alleged by the two astronomers that an unfair case has been submitted to the public, the value of the proposed donation of instruments being greatly exaggerated. We will put the two statements together; but refrain from expressing any opinion on the subject, all the materials of a free judgment not being before us. Mr. Hind says:—"The value of the Lawson instruments has been, and still is, enormously overrated; and when this fact is generally known—and generally known it must be, sooner or later—the very foundation on which the subscriptions have been raised will be endangered, if not destroyed. The difference between the Committee's estimate of their value and my estimation of it is so great, that I may be supposed scarcely serious when I state it. They assure us that their worth is 10,000l.—I cannot consider it as beyond 2,000l.; indeed, I feel tolerably confident, unless there are many instruments which do not figure in the Committee's list, that, were I called upon, I could for that sum obtain a collection equal, if not superior, to it without the slightest difficulty."—To this Mr. E. J. Lowe, writing in the name of the Committee, answers by references to the letters of Mr. Hind, written during the past two years, in support of the scheme and in praise of Mr. Lawson's "unprecedented liberality." As the letters referred to are not printed, the reader is unable to judge whether Mr. Hind has changed his opinion or not; and if he have so changed, wherefore. The Committee, however, state that they "are not dis-



posed to relinquish their labours merely because of Mr. Hind's professed doubts, so suddenly published to the world without any communication with the Committee upon the subject." Sir James South descends to particulars. He offers to buy such instruments as constitute the bulk of Mr. Lawson's collection at much lower prices than those affixed to them. "If," writes Sir James, "the 11-foot telescope's cost was originally 1,650 guineas, I have no hesitation in saying that Mr. Lawson was most scandalously cheated. Present, if you please, my respects to the Mayor and gentlemen of the Town Council, and assure them if they will authorize me to get them one of the same size as Mr. Lawson's, I will procure them one, spick and span new, with a declination circle of 3 feet diameter, such as (I think) Mr. Bishop's has, with which Mr. Hind makes his brilliant discoveries, instead of the one of 10 inches diameter, such as Mr. Lawson has, for half of 1,650 guineas, or I will give it them for nothing; whilst if the 5-foot telescope cost Mr. Lawson 760 guineas, I fearlessly assure the Mayor and Town Council of Nottingham that he paid for it at least ten times more than it was worth." In answer to this statement of prices and valuations, Mr. Lowe writes:—"The Committee have only to remark, that the sum which has been stated as to the value of the instruments has not been fixed by themselves. Common sense will dictate that it has been considered as a scientific and not a commercial value. They have no doubt instruments may be bought and even made new, for the sums Sir James South states, but they apprehend that this is not the point when Dollond's instruments are in question." How far the agitation of such topics at such a time may prejudice the scheme now so near to a practical realization, it is impossible to say. Such blows from friendly, or at least unexpected quarters, the Committee feel to be serious; but they still express their hopes that they "shall be so supported in regard to the efforts necessary to be put forth to bring this matter to a successful termination, as to promote the ultimate interests of science, and to carry out the views of Mr. Lawson in offering his instruments, and at the same time to justify the confidence of those who have nobly come forward with contributions to secure them."

**COLOSSEUM, Regent's Park.**—Admission, 1s.—The original PANORAMA OF LONDON BY DAY is exhibited Daily from half-past Ten till half-past Four. The extraordinary PANORAMA OF LONDON BY NIGHT, from Seven till Ten. Music from Two till half-past Four, and during the evening several favourite Songs by Miss Schwabe.

**CYCLOPAMA, Albany Street.**—LISBON AND EARTHQUAKE.—This celebrated and unique Moving Panorama, representing the destruction of Lisbon by Earthquake in 1755, is exhibited Daily, at Three; Evening, at Eight o'clock.—Admission, 1s.; Children and Schools, half-price to either Exhibition.

**PHOTOGRAPHIC INSTITUTION.**—An Exhibition of PICTURES, by the most celebrated French, Italian, and English Photographers, embracing views of the principal countries and cities of Europe, is now OPEN. Admission, 6d. A portrait taken by Mr. Talbot's instant process, One Guinea; three extra copies for 10s.—Photographic Institution, 165, New Bond-street.

**MR. ALBERT SMITH** has the honour to announce that his ASCENT OF MONT BLANC will RE-OPEN for the SEASON on MONDAY EVENING, December the 2th.

During the recess several important alterations and improvements have been made in the approaches, the ventilation, and the arrangement of the Hall, which it is hoped will contribute to the comfort of the audience: these include a new staircase, a new gallery, and an entire re-decoration of the room, which represents part of a Swiss village, with buildings of the actual size, very carefully copied from the original models. The wood carving has been furnished by Kehrli Freres, of Merington, and Chamoulli. The new fountains by Leclerc, of the Boulevard Poissonnière. The imitated heaths and Alpine plants from the Maison Prevost-Wenzel, Rue St. Denis.

Instead of the Geneva route, the audience will be conducted to Chamoulli by the Bernese Oberland, and the journey will be illustrated by the following views:—The Rhine Bridge at Bale; Zurich—The Right Kulm Hotel, looking towards the Roshers—The Lake of Lucerne—Interlake—The Jung Frau and the Elgers, as seen from Wenggen Alp Inn. The second Part will comprise the Ascent of Mont Blanc, as before, with the addition of a new general view of Chamoulli and the Mont Blanc range; and the third Part will represent the Pass of the Simplon, from Martigny to the Lago Maggiore, with the following views:—1. Brig.—2. The Ganther Bridge and Gully.—3. The village of Simplon at Night, with the mail-post arriving.—4. The Gorge of Gondo.—5. The Fontaine de Crovella and Val d'Ossola.—6. The Isola Bella, on the Lago Maggiore. The whole of the Views have been painted under the direction of Mr. WILLIAM BEVERLY. The Entertainment will be given every evening (except Saturday) at Eight o'clock, and Tuesday and Saturday afternoons during the winter months at Two. The doors will be opened at Half-past Seven, and Half-past One. The prices of admission will remain the same as before, but the seats are numbered and reserved, and can be secured for any representation without extra charge, at the Box-Office, Egyptian Hall, every day between Eleven and Four, and 2s. Gallery, 1s. A private box for three persons, Half-a-Guinea. A private balcony for six, One Guinea. It is respectfully announced that no bonnets will be allowed in the Stalls. Programmes containing every information can now be obtained at the

EGYPTIAN HALL, PICCADILLY

**ROYAL GALLERY OF ILLUSTRATION, 14, Regent Street.**—ST. PETERSBURGH and CONSTANTINOPLE are exhibited immediately preceding the DIORAMA OF THE OCEAN MAIL (via the Cape) to INDIA and AUSTRALIA.—Daily, at 3 o'clock. Admission, 1s.; Stalls, 2s. 6d.; Reserved Seats, 5s.; Children, Half-price.

**THE MOST INTERESTING GROUPS EVER MODELLED.**—Her Majesty the Queen, His Royal Highness Prince Albert, their Royal Highnesses the Prince of Wales, Prince Alfred, the Princess Royal, the Princess Alice, Princess Helena, Princess Louise, and Prince Arthur, which has been honoured with the highest encomiums.—Madame TUSSAUD & SONS' Exhibition, Bazaar, Baker Street, Portman Square.—Admission, 1s.; Napoleon Room, 6d. Open from Eleven till dusk, and from Seven till Ten at night.

**ROYAL POLYTECHNIC INSTITUTION.**—PATRON.—H.R.H. PRINCE ALBERT.—LECTURE by Dr. BACHOFFNER on WILKINSON'S NEW PATENT UNIVERSAL ELECTRIC TELEGRAPH, daily at half-past Three, and on Tuesday and Thursday Evenings at Eight o'clock.—LECTURE by J. H. PEPPER, Esq., on AGRICULTURAL CHEMISTRY, daily at Two, and on Monday, Wednesday, and Friday Evenings at Eight o'clock.—AN ENTIRELY NEW HISTORICAL and MUSICAL LECTURE, illustrated with DISSOLVING SCENERY, entitled 'THE ROAD, THE RIVER, and the RAIL,' by J. E. CARPENTER, Esq. (the popular Author and Song Writer), assisted by Miss Blanche Young, who will sing several New Songs and Ballads, written expressly for her by Mr. Carpenter, every evening, except Saturday, at Nine o'clock.—Open Mornings and Evenings. Admission, 1s.; Schools, and Children under Ten years of age, Half-price.

## SCIENTIFIC

### SOCIETIES.

**GEOLOGICAL.**—Nov. 16.—Prof. E. Forbes, President, in the chair.—E. W. Binney, Esq., was elected a Fellow. The following communications were read, 'On the Superficial Deposits of the Isle of Wight,' by J. Trimmer, Esq.—The author observed that the boulder clay of the lower erratics is not found on the island; but that an abundance of flint gravel, probably of the age of the upper erratics of the eastern counties frequently occurs. With this gravel is often associated a loamy deposit, termed by the author, "Warp-drift,"—which is of comparatively recent origin, and was not formed until after the denuded surface on which it rests had existed some time under sub-aerial conditions. Here and there it covers calcareous deposits of recent origin, containing land and freshwater shells of existing species. Mr. Trimmer described an occurrence of this marl, with shells and vegetable remains, at Tolland's Bay; and a similar deposit was noticed some years since by Mr. Bowerbank as occurring at Gore Cliff.—'On the Geology of some Parts of India,' by Lieut. Sankey, R.E. communicated by Prof. Ansted.—In this paper the author gave a very general sketch of the distribution of different classes of rocks in Central and Southern India. The "red-soil" and calc-tuff (Konkur) of the granitic districts, the "black-soil" of the basaltic districts, the "laterite" of the Konkun coast and other districts, called also locally "iron-clay" and "lithomarge," and perhaps the diamond-breccia of Southern India are superficial deposits. The age of the immense basalt or trap formation of Central India is unknown. At Nagpoor, Jubbulpoor, and in the Sichel Hills, it over-and-under-lies a freshwater deposit. In the same district sandstone and limestone occur to a great extent; the former known as the diamond-sandstone, the latter characterized by fish remains of Jurassic age. But the relations of these rocks to the basalt are not evident. Lieut. Sankey makes especial reference to the late researches of the Rev. Messrs. Hislop and Hunter in the vicinity of Nagpoor—and concludes by detailing the observations made by himself and Dr. Jerdon in the Kamptee, Comrait, and Pachmurra districts (about lat. 22° 8' and long. 78° 46') on the several outcrops of fossiliferous sandstone there met with. Most of the fossils are plants, *Glossopteris*, *Phyllothea*, *Vertebraria*, &c., such as occur in the Burdwan coal-field of North-east India. The general aspect of this Flora is somewhat Jurassic, and much resembling that of the Australian coal-fields.

**ASIATIC.**—Nov. 19.—The Right Hon. H. Mackenzie in the chair.—Mr. Norris read a paper 'On the Assyrian and Babylonian Weights which were brought to England from Nineveh by Mr. Layard, and are now deposited in the British Museum.'—He began by observing, that some of these weights were of bronze, and formed into lions with handles, and others were of marble, in the shape of ducks. They had excited some attention from their workmanship. There were inscriptions upon

them, in two distinct characters,—the usual cuneiform Assyrian, and the cursive writing occasionally, though rarely, found on the Nineveh relics; but no one had taken the trouble to attempt a decipherment. His attention had been drawn to the subject in the course of an investigation into the weight of the Babylonian talent; and he thought that the inscription upon the largest lion-weight was in the Chaldee language, and Phœnician character, and, though imperfectly formed, that it might be read *מלך עזר מלך*, meaning fifteen manehs. He was strengthened in this opinion by seeing that the side of the weight was marked by 15 lines, deeply scored upon it. As the talent contained 60 manehs, and the weight in question was of 41 lb. troy, the result would argue a talent of 164 lb.,—more than double the weight that has been generally attributed to the talent by Greek authority. This induced him to see the weight itself, having hitherto worked upon the plate given in Mr. Layard's book; and he found his reading confirmed. He then went through all the weights, above 20 in number, and found that the inscriptions upon one half of them gave results like that first obtained; while those on the remainder showed a weight of only half the amount of the first, or 82 lb. to the talent; and several of those which show the smaller weight were decidedly Babylonian in their character. He therefore stated his conviction that there were two systems of weights used in the Assyrian Empire,—a talent of 164 lb. weight in the Northern Province of Assyria Proper, and one of 82 lb. in the province of Babylonia; just as at this day, a pint in Scotland is equal to a quart in England. It was an additional subject of interest, that the weight of the Babylonian talent thus deduced was very little less than that derivable from the statement of *Ælian*, that the Babylonian talent was equal to 72 Attic mine; the difference, which may be attributed to loss by corrosion and wear, was barely 2 per cent. Some of the weights were marked *מלך מלך*—"Royal weight"; and one appeared to have the word *קדש*—"holy"—upon it; these words being actually used in the Bible to distinguish two different kinds of weight, of which the latter is always translated "weight of the sanctuary"; and it is a fact that the difference between the two is said by old Rabbinical authority to be what we find in the weight in question, the weight of the sanctuary being double that of the king.—Mr. Norris afterwards went into some investigations as to the value of the Hebrew weights,—in the course of which he adduced reasons for concluding, from the authority of the Bible, that the shekel was one-fiftieth part of a maneh; and he thought the smallest weight in the Museum, a little lion weighing 1 oz. 14 dwt. 21 gr., was a weight of 3 shekels. The numeral 3 was quite plain upon it; but he admitted that the letters which he had read "shekel" were exceedingly doubtful. There can, however, be no doubt that if the weight of the maneh was 50 shekels, for which there appears to be positive authority, this lion-weight must have been, when new, very near indeed to 3 shekels. Mr. Norris concluded by observing that, although much of what he had stated as to the identity of value in the Jewish and Assyrian weight might be, and really was, based upon hypothetical grounds, there could be no doubt that the language in which the short inscriptions were written was that of Canaan, or Phœnicia; and apparently, so far as might be inferred from such brief legends, rather like the Chaldee of the Bible and Targums than Hebrew. The cuneiform character contained the names of Divanubara, Tiglath Pileser, and Sennacherib; and thus afforded an evidence of the ancient date at which the merchants of Phœnicia had penetrated among the nations around them. These weights were no doubt used by some of those merchants of Tyros, whose "heart was lifted up because of their riches," and whose great city was ruined by Nebuchadnezzar soon after the utterance of the prophecies of Ezekiel announcing its downfall, together with that of its destroyer. Most of them are more ancient in date than the time of Ezekiel, and were certainly buried in the ruins which he foretold.

ROYAL—S. B. paper covered British cured peculiar hicroglytion, the itself has holes in size. T been m in some them, t are to work, s Proper, Assyrian sian sac only bli by some ing Eg careful last alt writing Assyrian constan Nebu, i used in instance Merod. Merod. Babylon consider touche, which dach-bec the nar herat, s was va set up rād. A greater the first Foole's and, pu a rema who, w dan. states s knowle positiv a view questio from A 1853, r part of reasear that D vermore for the Mr. H ful a proved ployme ing out also be the Ni the acc savant thunicis last vi 1853, s as he l Greek portion He ha MS., S. Pa Hogg Ancien Inscrip an Iris has di a rema hieh, I of bri it he s

ROYAL SOCIETY OF LITERATURE.—Nov. 23.—S. Birch, Esq. in the chair.—Mr. Vaux read a paper communicated by Mr. Stuart Poole, of the British Museum, 'On an Assyrian Bowl,' procured by Mr. Layard at Nimrud, and lately cleaned by Mr. Doubleday, which exhibits this peculiarity, that it contains two circles of Egyptian hieroglyphics; the one apparently a simple inscription, the other, a series of cartouches. The bowl itself has been injured, and, from two considerable holes in it, has lost nearly one-fourth of its original size. The hieroglyphical characters on it have been much defaced by the hand of time, and are, in some instances, wholly illegible. On examining them, the question naturally arises whether they are to be considered as specimens of Egyptian work, such as are found on the monuments of Egypt Proper, or whether they are representations of Assyrian words or names transcribed in the Egyptian sacred character, or, lastly, whether they are only blind imitations of Egyptian writing, executed by some workman unskilled in the art of engraving Egyptian hieroglyphics. Mr. Poole, on a careful examination of them, decides against the last alternative, and expresses his belief that the writing is genuinely Egyptian, and a transcript of Assyrian names. Mr. Poole has observed the constant recurrence of certain groups, as *Noubu* or *Nebu*, in one case followed by the determinative used in hieroglyphics for God; and, in another instance, a group which he would read *Meret* or *Meret*, and would, therefore, compare with the *Meroch* (Mars), or the *Martu* (Neptune) of the Babylonians. Such occurrences can hardly be considered as merely accidental. In another cartouche, he reads *Mered-onkh-al* or *Mered-onkh-bal*, which bears a striking resemblance to the *Meroch-baladan* of the Bible; on a second, he finds the name *Sut-her-tu*, which reminds one of *Sut-bel-herat*, a king (according to Col. Rawlinson), who was vanquished by *Divanubara*, the Ruler, who set up the black obelisk which was found at Nimrud. A third cartouche contains a name of even greater interest. It may be read *Shenekerim*; the first two syllables of the name being, in Mr. Poole's opinion, undoubtedly a correct reading, and, probably, too, the last also. This name bears a remarkable resemblance to that of *Sennacherib*, who, we know, himself conquered *Meroch-baladan*. In the conclusion of his paper, Mr. Poole states that he is unwilling, in the present state of knowledge, to urge these readings with too great positiveness; but that he throws them out, with a view of stimulating further research on a question of great interest.—Mr. Hogg read a letter from A. C. Harris, Esq., dated Rosetta, Aug. 1, 1853, in which he states that M. Mariette, on the part of the French Government, is continuing his researches in the Apis catacombs at Sakkarah;—that Dr. Brugsch, on behalf of the Prussian Government, is making large collections of documents for the furtherance of the study of *Demotic*, which Mr. Harris thinks will prove in the end as successful a result of study as the Hieroglyphics have proved to be;—and that a gentleman, in the employment of H. H. Abbas Pasha, is at work clearing out some of the Temples;—while researches are also being made into the annual deposit of mud by the Nile in its inundations, with the view of testing the accuracy of the statements made by some of the servants of the French Expedition. Mr. Hogg communicated also a short notice of Prof. Tischendorf's last visit to Egypt, from which he returned in May 1853, and which has proved a very successful one, as he has succeeded in procuring no less than seven Greek MSS. of parts of the Bible; three forming portions of the Old Testament and four of the New. He has also met with some fragments of an Arabic MS., containing a part of some of the Epistles of St. Paul, and as early as the eighth century.—Mr. Hogg then read an interesting paper 'On some Ancient Assyrian and Egyptian Sculptures and Inscriptions in Turkey,' from which it appeared that an Irish Missionary, the Rev. J. L. Porter, M.A. has discovered at no great distance from Damascus, a remarkable *tel* or mound called the *Tel-es-Salahieh*, built, like the Babylonian mounds, of a mass of brick work, now fast crumbling away. Beside it he saw a slab of white limestone, on which was

a piece of rude sculpture, resembling in form and workmanship those lately brought from Nimrud. It is probable that this fragment will turn out to be a memorial of the Assyrian dominion over that part of Syria, resembling the statue at the Nahr-el-Kelb, near Beirút, which has been so often described by different travellers. Mr. Hogg, in the course of his paper, alluded to the late labours of M. de Sauley, in the Holy Land, and to a denial, which that gentleman has given, on the authority of M. Oppert, whom he sent to examine them *in situ*, of the genuineness of the Egyptian memorials, which are also sculptured on the rock, besides the banks of the Nahr-el-Kelb. Hitherto, no doubt has been entertained of their being genuine remains of Egyptian workmanship; and it will require more than the assertion of M. Oppert to discredit the truth of sculptures, which have been drawn and engraved by so practised an artist as M. Bonomi, and which have been admitted to be true by every Egyptian scholar who has examined them, and most recently by Dr. Lepsius, who made a special visit to these sculptures in 1845, and who has described them in his 'Letters from Egypt' lately published.

STATISTICAL.—Nov. 21.—The Rev. E. Wyatt Edgell, V.P. in the chair.—The Hon. W. Napier, Captain Bell, and four Actuaries were elected Fellows.—'Résumé of the Proceedings at the Statistical Congress at Brussels,' by Leone Levi, Esq.—[We have already given a general account of the proceedings of the Statistical Congress (vide No. 1353, p. 1161), a few details may interest some of our readers.]—The author commenced by showing the utility of Statistics. They were the records not of theories, but of results; and by them comparisons might be instituted. But without unity in the forms and language of statistical documents, the basis for comparison was wanting. To accomplish this desideratum was the object of the Statistical Congress. It sought to facilitate the means by which nations might be beneficial to one another—to clear the way to a better understanding of the law of population, of the law of production, and other laws bearing upon our social condition; it aimed at removing the barriers which intercepted the social, commercial, and scientific intercourse of nations. In most of the countries in Europe general statistical departments existed, but their functions were limited, and the documents which issued from them were upon no uniform plan. It was proposed that these departments should be put into communication with each other; that they should interchange publications, and the schedules which were used for the collection of statistics. Thus the first step would be taken to bring about uniformity of statistical returns, which time alone would enable the several States to accomplish. The law of population; national survey; economical budgets; the statistics of emigration, agriculture, industry, commerce, navigation, pauperism, education and crime, were successively discussed in much detail, and recommendations in respect to each were adopted. A system of international postage was likewise recommended; also an extension of international commercial law; and the author concluded by expressing a hope that all Governments and Statistical Societies would endeavour to give practical effect to the suggestions of the Congress, at which no less than twenty-six States were represented. The paper led to a long and animated discussion, which was protracted to a late hour.

ZOOLOGICAL.—Nov. 22.—Dr. Gray, V.P., in the chair.—Mr. Gould exhibited specimens of two new species of Humming Birds, from Peru, which he described under the names of *Spathura scissura* and *Calothorax micurus*. The latter is distinguished by the minute proportions as well as the form of the tail feathers.—The Secretary read two papers by Messrs. A. and H. Adams on 'New Species of Shells from the collection of Mr. Cumming.' They described twenty-four species of Cones, and twelve species of *Pleocotrema*,—a genus now established for the first time for the reception of a group allied to *Cassidula*, in which *Auricula labrella* of Deshayes, and *Pedipes inaequalis* of C. B.

Adams are included.—Dr. Gray communicated an account of the molluscous animals upon which he proposes to found two new genera under the names of *Janella* (type *J. bidenticulata*) and *Pleiferia* (type *Pf. micans*). The former type has been recently received at the British Museum from New Zealand. The latter forms part of the collection of Mr. Cumming. After referring to Prof. Owen's paper, 'On the Anatomy of the Walrus,' read at the last meeting, Dr. Gray gave a notice of the various published figures of that animal which had appeared in the works of the older naturalists, from Gesner in 1560, and Olaus Magnus, in 1568, downwards. The earliest figures are purely imaginary. The first which conveys any true notion of the animal is that given by 'H. G. A.' in a 'History of Spitzbergen,' published at Amsterdam, in 1633, by 'Hessel Gerrard A.' It includes the female and young; and was copied by Laets, in his description of North America, 1633; by Johnston, in his 'History of Fish,' 1657; and through this last, by Shaw, in his 'Zoology.' A series of North American Fish were exhibited by Capt. Herd.

INSTITUTION OF CIVIL ENGINEERS.—Nov. 15, 22.—J. M. Rendel, Esq., President, in the Chair.—The discussion upon the paper 'On Ocean Steamers,' was commenced, by quoting from an article in the *Edinburgh Journal*, by Prof. Tenant, the dimensions of some of the large ships built by the ancients; whence it appeared, that a ship constructed by Ptolemaeus Philopater, was 420 feet long, 56 feet broad, and 72 feet high from the keel to the prow; and was manned by four thousand rowers, four hundred servants, and two thousand eight hundred and twenty marines. Hiero, King of Syracuse, caused to be built, by Archias, the Corinthian shipwright, under the supervision of Archimedes, a vessel which appeared to have been armed for war, and sumptuously fitted for a pleasure yacht, and yet was ultimately used to carry corn; the dimensions were not recorded, but as there were twenty banks of oars, and three masts, the timber for the mainmast, after being in vain sought for in Italy, being brought from England, and the cargo was sixty thousand measures of corn, besides vast quantities of provisions, etc., for the crew, the dimensions must have exceeded those of any ships of the present day; indeed, Hiero, finding that none of the surrounding harbours sufficed to receive his leviathan, loaded it with corn, and presented the vessel with its cargo to Ptolemy, king of Egypt; and on arriving at Alexandria, it was hauled ashore, and nothing more was recorded respecting it. Taking these dimensions as the basis for calculating the tonnage, by the old law, or builders' measurement, and, in accordance with the report of the late Tonnage Committee, taking the average tonnage of ships as amounting to twenty-seven hundredths of the external bulk, measured to the medium height of the upper deck, the burthen and cubic content of these vessels would be:—

	Tonnage.	External Bulk.
Ptolemaeus Philopater's ship =	6,445 tons,	830,700 cubic ft.
Noah's Ark.....	11,905 "	1,580,000 "
and contrasting with these a few modern ships:		
Great Western .....	1,242 tons,	161,100 "
Great Britain .....	3,445 "	446,570 "
Arctic (American packet) ..	2,745 "	336,333 "
Himalaya .....	3,528 "	457,332 "

and, calculating by the same rules, taking the dimensions given in the prospectus of the Eastern Steam Navigation Company, their  
Proposed Iron ship ..... = 22,942 tons, 2,973,593 cubic ft.  
It was, however, stated that this vessel was intended to be 10,000 tons register, which might be correct, if it was built on the cellular system, and was measured internally, by the present law. It was suggested, that the discussion would be more useful if it was, for the present, confined to the consideration of the advantages and disadvantages of the proposed large classes of sailing ships and steamers, with respect to their scientific construction, their capabilities for navigation, and their commercial economy, as the law of measurement could scarcely be combined with these questions. The first point then considered, was the effect of heavy seas upon vessels of 400 to 600 feet long. The waves of the Atlantic were stated, by some







altar-piece in the Church at Weimar is amongst them. Almost all the pictures have been sent from private collections scattered through Germany. Such a complete illustration of the progressive works of one master has been rarely brought together as in this temporary Exhibition at Weimar. A subscription is to be opened to defray the expenses of a suitable monument to be erected to this old German artist.

### MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Mr. Costa.—FRIDAY, December 9. The Customary performance of Handel's 'MESSIAH.' The Orchestra, the most extensive in Exeter Hall will consist of (including 16 double basses) nearly 700 Performers. Tickets, 5s., 2s., and 10s. 6d. each, at the Society's Office, 6, in Exeter Hall. The Subscription is One, Two, or Three Guineas per annum.

MISS DOLBY begs to announce that the SECOND of her ANNUAL SERIES of THREE SOIRÉES MUSICALES will take place at her residence, No. 2, Hind Street, Manchester Square, on TUESDAY, November 20. To commence at Eight o'clock precisely. Performers: Misses Mesmer, Ursula, Barclay, and Dolby, Madame De Barry, Mesmes, Benson, W. Bolton, W. S. Bennett, Lucas, Lindsay Sloper, and Signor Paggi.—Tickets, 1s. 6d. each; to be had only on application at Miss Dolby's residence.

WEDNESDAY EVENING CONCERTS, Exeter Hall.—On WEDNESDAY, December 10, the 20th, will be performed SELECTIONS from WEBER and MEYERBEER. After which a Selection of Popular Music. Principal Vocalists: Madame Viardot Garcia, Miss George Alleyne, Miss Fanny Fernan, Miss Freeman (her first appearance), Miss Thirlwall, Mr. Elliot Guler, Mr. Weiss. Soloists: Madlle. St. Marc and Mr. Lazarus. The Band consists of Seventy Performers.—Conductors, Mr. Benedict and Herr Meyer. Leader, Mr. Thirlwall. Tickets, 1s. 6d. each; to be had only on application at Miss Dolby's residence.

ST. MARTIN'S HALL and the New Approaches to it being completed, the Great Room will be opened on the Evening of THURSDAY, December 11, 1838, with a Grand Performance of VOCAL and INSTRUMENTAL MUSIC, under the direction of Mr. Joux Hellan, at which Madame Viardot Garcia, Mrs. Edersheim, Madame Weiss, Miss E. Davies, Mr. W. H. Weiss, and other Eminent Performers will assist.—Tickets and further particulars may be obtained of Mr. Headland, Secretary, St. Martin's Hall, Long Acre.

SURREY.—A new play, in five acts, was produced at this theatre last week. It is an anti-slavery drama, entitled 'The Woman of Colour; or, Slavery in Freedom,' and demands notice on account of the political importance assumed for it by the author. To this effect, a manifesto on the play-bills makes a solemn appeal to the public on behalf of the "realization of the unity of mankind," which the new play is in some manner to aid in producing. The cause which it advocates is undoubtedly good, and as further stated "is one deeply concerning the fate of all mankind on the face of the earth;"—but we may reasonably apprehend that a play so introduced is not likely to be received by an audience on the score of its dramatic merits alone. Nor can it have been produced with any such design. It is, in fact, a highly wrought series of theatrical effects, in support of the moral of Mrs. Stowe's popular romance, and an exaggerated display of harrowing incident, enforcing the argument of abolition.—The plot may be briefly stated. *Florida Brandon* (Miss Sarah Lyons) is a young lady of fortune, resident in Staten Island, New York, whose mother was a fugitive slave, and her father an English officer. Claim, ultimately, is made to her by a southern planter, *Col. Hercules W. Tufts* (Mr. H. Widdicombe), a villain instigated to the act by a *Lady Moreland* (Mrs. Barrett) for the purpose of preventing a marriage between Miss Brandon and *Lord Everton* (Mr. Creswick). The latter resolves on her deliverance, and bids so large a sum for her purchase that he renders competition impossible; and he moreover involves the Colonel in a breach of the law by attempting a sale by private contract, which Tufts is willing to compromise by accepting the amount offered for his victim. Lord Everton, however, gets himself involved in turn in fresh perils, including challenges from six gentlemen present at Tuft's auction. With two he has actually to fight, and by one is wounded;—but the injury does not prevent him from taking his place with his bride on board of a steamer for England, which sails away in the distance as the curtain descends. Mixed up with these situations is some satire on American life and society, which serves to give individuality to the characters, but interferes with the feeling of the piece;—and the more so, as the persons thus represented are rather caricatured than portrayed. The strong situations of the drama, and some occasional good writing, will probably give it a considerable run.

CITY OF LONDON.—On Monday was produced at this theatre the American tragedy of Judge R. T. Conrad,—a dramatic poem, published under the title of 'Aylmere,' but acted under that of 'Jack Cade';—a hero previously ill used alike by poets and historians. The name of Jack Cade, according to Sir J. Mackintosh, was only a popular appellation, a contemporary record nominating him Mr. John Aylmere, a physician ('Ellis's Letters,' I., second series, 112), and Judge Conrad, in a long dissertation, claims a high character for his hero, and justifies his conduct as being other than that represented in the second part of Shakespeare's 'Henry VI.';—as, indeed, right noble throughout, and distinguished by generosity, forbearance, and intelligence. His tragedy has many merits, but not that of presenting the hero truly, as an historical portrait, whether according to the prejudiced view of the old chroniclers, or the amended one of the contemporary record, and the Judge's dissertation. We need not, however, tell the story at length, Mr. Forrest having played the drama during his visit to this country. It owes its present revival in London to the circumstance of Mr. Davenport's starring engagement at this theatre; and it is but fair to add, that his impersonation of the hero is not only a meritorious, but in some parts a brilliant performance. There are some fine passages, too, of poetic description in the dialogue to which he did justice; and, altogether, it is well that an attempt should be made to naturalize such productions of the American muse as 'Aylmere.' The house was full; and the success of the tragedy unequivocal.

HAYMARKET.—The remarks made on Mr. E. Fitzwilliam as a composer, a fortnight since (*ante*, p. 1360), are justified by his music to 'Love's Alarms,' the opera, in one act, just produced at the Haymarket Theatre. So long as composers will consent to bestow labour and pains on text of such quality, there will be no English opera. The story is poor and trifling,—and the jingle laid out for music hardly jingles in anything like rhythm. But accepting, even, that Mr. E. Fitzwilliam has betaken himself to his task as a man would do, bent on setting nonsense-rhyme, his share of the labour is not unexceptionable. There is a singular mixture of what is pretty and bright and what is thick and harsh and dull within the compass of this one short act. The overture begins capitally,—as a piece should do which is to say, 'Come, listen!'—but its substantive portion, the *allegro*, wants the pruning-knife. The same may be said of more than one of the musical pieces.—As regards the execution of this *opéra-comique*, the scene-painter and the wardrobe-master come first in praise, both being entirely "up to the mark." Mr. W. Farren, who appeared some years ago at the *Ancient Concerts* as a singer, takes pains, and Miss Ormonde and Miss Featherstone look elegant. The latter lady has a *mezzo-soprano*, if not *contralto*, voice of the very finest quality; but it is, at present, in the state of the ore rough from the mine,—of the weed, on which no gardener has bestowed a second's pains. If she continue exhibiting it, in place of taking a good master and training it "from the very A of the alphabet forwards," she will at no distant period have no voice of any kind—*mezzo-soprano* or *contralto*—to exhibit.—Here, again, is another little attempt at opera in English, which comes to nothing because of its imperfection.

SADLER'S WELLS.—On Monday, Shakespeare's play of 'King Henry the Fifth' was revived at this house, in consequence of its having been performed at Windsor Castle before Her Majesty:—'*A Midsummer Night's Dream*,' of which the attraction for all sorts and conditions of playgoers remained unabated, being withdrawn—we presume only temporarily—to give place to the courtly favourite.

MARYLEBONE.—A new farce, by Mr. Albany Fonblanque, was produced on Monday. It is entitled 'Metempsychosis; or, Which is Which.' A student of German metaphysics, *Mr. Transfer* (Mr. H. Vandenhoff), has become so convinced of the doctrine implied in the title, that he conceives

himself in turns to be various animals,—a Cochinchina cock, a watch-dog, a hippopotamus, &c. To cure the hypochondriac, a kindred delusion is applied, and he is led to believe that another man is the real husband of his wife. To the dismay of all parties, poor *Transfer* acquiesces but too easily in the representation; but fortunately for the wife, a "change comes over the spirit of his dream," and he is ultimately cured of all his errors. The piece was amusingly acted, and was successful.

MUSICAL AND DRAMATIC GOSSIP.—The daily journals announce that the members of Her Majesty's private band are about, with the aid of a contribution from Her Majesty, to give a concert in Norwich on the 16th of December, on behalf of the widow and young family of Dr. Bexfield, who are understood to be left by his death in a desolate position. To such a benevolent purpose too wide a publicity cannot be given; though the frequency of such appeals suggests considerations which might be taken to heart with advantage by young men struggling up towards fortune and position.

We have received a letter from Dr. James Peck, the taste and temper of which exclude it from publication, announcing that he is "the pianist to the lady of rank," and the *Canterbury Doctor*, advertised to by us in a paragraph last week,—and that the Archbishop dubbed him with his title at the instance of a testimonial from Sir H. R. Bishop, who, having examined some music, declared its composer was worthy of the degree awarded. To all this we can have no objection to give the publicity desired by Dr. James Peck.

The opening of St. Martin's Hall in its complete state is fixed, we perceive, for the 1st of December, with a Concert of Sacred Music.

Our Cathedrals seem to be waking up, one by one, to a resumption of something like their old musical state. We are now informed that, for the first time these two centuries past, the full musical cathedral service is daily intoned by a competent and powerful choir in Peterborough Cathedral.

The *Musical Transcript* announces that the plan for Opera in English at Drury Lane, which was to have commenced in February next, has been abandoned, owing to the lessee having wished to devote his theatre on the "off nights" to Mr. Brooke's performances,—a proceeding pronounced untenable by the musical contracting parties, who desired the entire occupancy of the theatre, without binding themselves to play more than four times a week. If this be true, we hold the opera speculators to be wise,—since the undivided use of the stage which careful rehearsal demands, would be by such joint occupation rendered impossible,—if even the mixture of entertainments of different dramatic bearing and interests had not been, by perpetual experience, proved a mistake.

The loss sustained by the proprietors of the *New Philharmonic Society* is said to be so heavy, that some doubt exists whether its performances will be resumed this season.

It appears, on making up the accounts of the Gloucester Festival, that the late "music-meeting" of the three choirs has been the most profitable one since the Festival held in 1817:—another proof, were proof needed, of the increasing desire of the English public to be "enchanted by the ear." In 1817 there were no express trains—no Exeter Hall—and 'The Messiah' (unless by favour of some *High Transparency*, who directed or subscribed to the *Ancient Concerts*) could not be heard in any perfection by the provincial amateur, save at his provincial triennial festival. Now, though Handel, like Shakespeare, is everywhere,—and though singers cost double what singers did in 1817,—English desire for music has so largely spread, that profit can absolutely be got out of old-fashioned entertainments awkwardly managed.

M. Döhler has written from Rome a pleasant note to the *Gazette Musicale*, denying the report of his death, which had recently been circulated in Paris, and with regard to which report, it may be recollected, hopeful doubts were expressed in the *Athenæum*.—M. Döhler has been compelled to withdraw from professional life, for some years past, by a malady enjoining what he styles, with

humorous sadness, the "amaro far niente," but he adds, that hopes of restoration are held out to him by his physicians.—Meanwhile, we observe that the foreign journals announce, without any hesitation, the death at Rome, on the 30th of October, of *Maestro Pietro Raimondi*,—the same whose triple Oratorio, executed at Rome in August, 1852, excited so much interest and curiosity. Signor Raimondi was in his 67th year; and to judge from a catalogue of his compositions, not many months ago laid before us, he seems to have devoted a considerable portion of his life and energy to grave, and intricate, and solemn musical tasks. Possibly the circumstances of his decease, in conjunction with the sensation last year excited, may lead to the disinterment of some of the little-known fruits of his studious leisure. Signor Raimondi was Chapel-Master at the Vatican;—the composer, too, of many operas in both styles. None of these, however, appear to have been successful in Italy.

M. de Planard, who was during a long period busy in French operatic authorship, died a few days ago, at the age of 70. The most popular operas to which M. de Planard contributed the text were, 'La Bergère Châtelaine' and 'Emma' for Auber,—'Marie' and 'Le Pré aux Clercs,' for Hérold,—'L'Éclair,' with M. Halévy,—and 'La double Échelle' and 'Mina,' with M. Ambroise Thomas. M. de Planard's last work was 'Colette,' for M. Cadeaux, the very recent production of which, at the *Opéra Comique*, was registered in the *Athenæum* some fortnight ago. He was buried with dramatic honours, the oration over his grave (as Parisian usage goes) being pronounced by M. Émile Perrin, the manager of the *Opéra Comique*.

The Italian Opera in Paris opened, as was announced, for the season, early last week, with 'La Cenerentola,' in which Madame Alboni, Signori Gardoni, Rossi, and Tamburini appeared. The inauguration of the new management seems to have been successful. A Signora Cambardi, too, is specified as having made a good impression as the elder of *Cinderella's* sisters. This speaks well for the designs of the management in the matter of *ensemble*: since, for the most part, the sisters of the opera-*Cinderella*, though they should lead all the concerted music, are not lovely to see, and are never heard at all. Signora Cambardi, however, proves to be no Italian lady, but a pupil of the Parisian *Conservatoire*, who has Italianized her name (Chambard) for the wise purpose of appearing in good vocal company.—The *Gazette Musicale* announces, also, that a Madame Petrovich Walter, "daughter-in-law of the celebrated Cara Georges, Prince and Hospodar of Servia," has been engaged as *prima donna assoluta* at the same theatre.

After recording how Mlle. Rachel has been "spirited away" from Paris to St. Petersburg for a year and a half, by the seductions of Russian gold, who could have expected to hear that her first appearance in the City of the Czar has been by no means brilliant? Yet such, we are assured, is the case; and the cause assigned is the parsimonious inferiority of the company, that, by her engagement, the French tragic Muse was bound to take with her. This is said to have kindled the Imperial ire,—and so far from Czar or Czarina honouring her first performance with their august presence, it is stated that, on her first night, the resident company of French actors (which includes Madame Arnould-Plessy, Madame Volny, and others) received commands to play at court;—and that they have been further enjoined to prepare 'Lady Tartuffe' without Mlle. Rachel in the principal part. The economy of the French actress seems to be capitally matched in the resentment of "the powers that be" in Russia; and the tale does not illustrate the "saving knowledge" of the lady, or of those who act and contract for her, better than it illustrates Muscovite manners, and the sensitiveness of *Ursa Major* under the insolence of a Queen in a tinsel crown!

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Sum Assured.	Time Assured.	Sum added to Policy in 1841.	Sum added to Policy in 1848.	Sum payable at Death.
£5,000	13 yrs. 10 mths.	£683 8 8	£787 10 0	£6,470 18 8
10,000	7 years	.. ..	137 10 0	1,137 10 0
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\*EXAMPLE.—At the commencement of the year 1841, a person aged thirty took out a Policy for 1,000*l.*, the annual payment for which is 24*l.* 1*s.* 8*d.*; in 1847 he had paid in premiums 163*l.* 11*s.* 4*d.*; the profit being 34 per cent. per annum on the sum insured which is 232*l.* 10*s.* per annum (for each 1,000*l.*) he had 197*l.* 10*s.* added to the Policy, almost as much as the premiums paid.  
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No. of Policy.	Issued in.	Sum Assured.	Additions.	Total.
918	1834	£4,000	£1,090 14 8	£5,090 14 8
1080	1835	5,000	1,223 8 11	6,223 8 11
1110	1836	7,500	1,757 3 11	9,257 3 11
1208	1837	5,000	1,101 13 4	6,101 13 4
1608	1838	2,500	208 0 0	3,008 0 0

The next division of life profits will take place in December, 1850, being an interval of five years.  
The Bonus may be applied, at the option of the assured, in any of the following ways:—  
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Age.	With Profits.	Age.	Without Profits.
20	£1 17 4	30	£1 14 7
25	3 10 3	35	2 4 4
30	3 8 0	40	3 0 4
35	4 10 6	45	4 4 0
40	7 4 8	50	6 14 2

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Age.	£. s. d.	Age.	£. s. d.	Age.	£. s. d.
30	1 13 7	35	2 12 6	40	4 1 8
35	1 17 7	40	3 10 2	45	5 1 0
40	3 1 5	45	3 6 0	50	6 5 10

The Court of Directors are authorized by the Deed of Settlement to advance money on the security of Policies in this Association.  
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POLICIES FREE OF STAMP DUTY AND INDISPENSIBLE, except in case of fraud.

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POLICIES share in the profits, even if ONE PREMIUM ONLY has been paid.  
Next DIVISION OF PROFITS in 1856.  
The Directors meet on Thursdays at 3 o'clock. Assurances may be effected by applying on any other day, between the hours of 10 and 4, at the Office of the Society, where prospectuses and all other requisite information can be obtained.  
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Specimen of the Bonuses added to Policies to 1851.

Date of Policy.	Sum Insured.	Bonuses.	Amount.
1825	5,000	1,296 2 4	6,296 2 4
1825	5,000	770 9 9	5,770 9 9
1828	3,000	1,093 3 4	4,093 3 4

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